LEARN
BOOGIE WOOGIE
Piano

The Artistry of

Albert Ammons

Pete Johnson

Meade Lux Lewis

Second Edition
More authentic than
the first edition!

**Includes
CD
demonstrating
all exercises!**

Colin Davey and Frank Poloney

Boogie Woogie Press
www.ColinDavey.com/BoogieWoogie

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Preface to the Second Edition

Our reasons for writing a second edition to this book are threefold:

- To be more authentic than the first edition
- To provide an audio CD of the musical examples
- To make many other small improvements

A few words are in order about the increased authenticity. By this, we mean that the exercises, figures, and examples more accurately reflect the way Ammons, Johnson and Lewis actually played.

To this end, we spent countless hours studying key recordings of Ammons, Johnson and Lewis, using sophisticated software for slowing down and analyzing the recordings. We also consulted with many world-class experts. (In this process, one thing led to another, and we now have transcribed complete and accurate sheet music of several key recordings, available shortly after the release of this book from Boogie Woogie Press. See www.ColinDavey.com/BoogieWoogie for more information.)

We should note that for various reasons, it's hard to say with absolute certainty what is being played on these recordings. Sometimes it's hard to make out what's being played due to a combination of many notes being played at once, poor recording quality, poor quality instruments, and/or phantom harmonic overtones.

Also, there are judgment calls to make. For example: Is a certain odd sounding note deliberate, or an accident? Is a certain chord held for an eighth note, or a quarter note?

Furthermore, the experts don't always agree with each other. For example, among four of the world's top authorities on the style of Albert Ammons, no two of them play the chorded walking bass line from Boogie Woogie Stomp the same way.

This edition represents our continuing efforts to overcome the above obstacles and improve our understanding of the boogie woogie techniques of Albert Ammons, Pete Johnson, and Meade Lux Lewis.

We would like to acknowledge the individuals who have helped make this a better book.

The following individuals gave thorough, detailed comments on the entire book: Dave Bloomquist, Wendy Dewitt, Christopher I. Page, and Axel Zwingenberger.

The following individuals made important contributions, criticisms and suggestions: Charles Booty, Charles Castner, Ben Conroy, Jeff Gutcheon, Carolyn Horn, Dick Hyman, Eric Kriss, Art Maddox, Dave Maxwell, and Jim Prohaska.

The following individuals provided encouragement and support in the ways of boogie woogie in ways too diverse to enumerate: all the people from the preceding two paragraphs and Paul Affeldt, Aaron Blumenfeld, Mark Braun (Mr. B), Steve Dore, Tom Harris, Ron Harwood, Philip Kiely, Carl Sonny Leland, Paul Martin, Jay McShann, Max Morath, Dick Mushlitz, Konrad Nowakowski, Jim Redfarn, Bob Seeley, Peter J. Silvester, Andy "Jazzman" Smith, Butch Thompson, and William Wagner.

The following individuals provided encouragement and support in the ways of publishing in ways too diverse to enumerate: Robin Bernardi, Ling Chan, Joshua Davey, Nick Falbo, Loren MacGregor, Keith Pascal, Lisa Swallow, and Sol Weber.

Lime software was used for the music notation (www.cerlsoundgroup.org.)

Colin Davey would like to take this opportunity to thank his piano teacher, Arthur White, whose classical piano lessons were also lessons in how to learn.

Of course, this book would have been inconceivable without Albert Ammons, Pete Johnson, and Meade Lux Lewis.

We apologize for any omissions in the above lists. The above people contributed to making this a better book, but the responsibility for any defects, errors, and omissions belongs to the authors.

Read This First

About this book

The purpose of this book is twofold:

- To teach you how to play boogie woogie piano
- To provide a musicological analysis of boogie woogie piano

Above all, it is a how-to book. The primary objective is to teach you to play authentic, electrifying boogie woogie. The only prerequisites are that you can read music and do any **one** of the following on the piano:

- Play along with a blues, folk, or early rock and roll song
- Play a jazz standard
- Play a Bach two-part invention or a classical piece of equivalent difficulty

The view of the authors is that Albert Ammons, Pete Johnson, and Meade Lux Lewis (the Boogie Woogie Trio) represent the pinnacle of the boogie woogie style. Their 1938 performance at Carnegie Hall launched the boogie woogie craze of the 1940s. This is the only recent book that focuses entirely on the style and patterns of these three performers. (In the past, there have been some books on this topic, but they have long been out of print. See the bibliography for a partial list.) Ammons, Johnson, and Lewis were very skilled at many different piano styles, not just boogie woogie. However, this book is only concerned with their pure fast boogie woogie work.

It is impossible to completely impart the sound and feel of boogie woogie on paper. There is no substitute for listening to recordings of Ammons, Johnson, and Lewis playing boogie woogie. Not only can you hear nuances beyond description on paper; you are also free of the limitations and biases of the authors.

How to use this book

- Read the rest of this chapter to become familiar with some important technical points and gain an understanding of basic boogie woogie structure.
- Work through the exercises in Section One to learn the foundation skills of boogie woogie. These skills are the building blocks that you need for Section Two.
- Section Two shows you how to improvise and compose original boogie woogies using the skills from Section One as building blocks. In Section Two, you also learn more building blocks and ideas to mix into your playing.
- Appendix A contains a complete boogie woogie composition based on the material from this book.
- For in-depth information about the history and structure of boogie woogie, see Appendix B and Appendix C.

Technical points

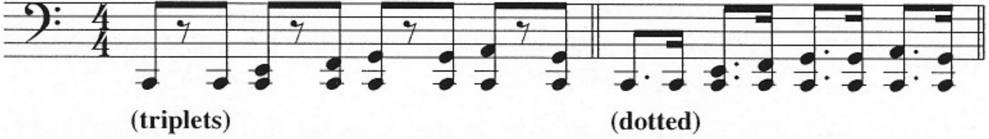
The following technical points apply to all the music in this book:

- Be careful to avoid hand and wrist strain. Build up your endurance for boogie woogie playing gradually. We suggest starting with 10 minutes a day, and then increasing at a rate appropriate for your level. Try to play in a relaxed fashion. Pay attention to early warning signs of strain, such as pain or numbness. If you feel these symptoms, rest and consider consulting a piano teacher. Start learning a new figure slowly, and increase your speed gradually.
- Boogie woogie is meant to be played fast. As you begin an exercise, start playing it slowly, but gradually increase your speed. A metronome is useful for this. After you have learned several exercises from each chapter in Section One, spend some time at each practice session increasing your speed on the exercises that you know. Gradually build up to speeds in the range of 152 to 200 per quarter note.
- Fingerings in boogie woogie are quite a bit different than fingerings in other styles of piano music, such as classical. The fingerings in this book are suggestions. You may find other fingerings more suitable.
- The damper pedal is rarely used in boogie woogie.
- Although Ammons, Johnson, and Lewis were capable of playing in many keys, the vast majority of their boogie woogies are in the key of C. Therefore, all the exercises in this book are in C. You can be an outstanding boogie woogie performer while never playing outside the key of C. Ammons, Johnson, and Lewis also played some boogie woogies in F and G. If you want, you can practice playing in those keys as well.
- For proper rhythmic interpretation of boogie woogie, you must understand the difference between *straight eighth notes* and *swung eighth notes*. See the next topic.

Straight eighth notes and swung eighth notes

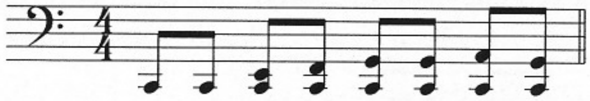
Usually, when we see a series of eighth notes in written music, we play them evenly, for example, two even eighths to a beat in 4/4 time. However, in jazz and blues eighth notes are often played unevenly, with the first eighth of each pair a little longer than the second. These uneven eighths are called *swung eighths*.

The precise notation of swung eighths is not possible in musical notation, and the effect is best appreciated by listening to the music. It is approximated by the triplet or the dotted rhythms shown here.



Boogie woogie is sometimes played using straight eighths, but most often the eighths are swung. At faster tempos the difference between the first and second eighths is diminished, so the eighths become more even.

The examples in this book are notated as straight eighths as shown here:



Practice playing with both straight and swung eighths. As you listen to boogie woogie performances and gain experience, you will find yourself automatically playing with just the right swing.

The essential anatomy of a boogie woogie

There are two major structural elements in boogie woogie:

- 12-bar blues form
- Eight-to-the-bar bass line

12-bar blues form

The following table shows the structure of the most common form of 12-bar blues. This 12-bar progression is repeated throughout the piece. Each 12-bar repetition is called a *chorus*. In the following table, each column represents one bar in 4/4 time.

Bar	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**
Chord (in C)	C	C*	C	C	F	F	C	C	G7	F	C	C
Harmonic Symbol	I	I	I	I	IV	IV	I	I	V7	IV	I	I
Harmonic Function	Tonic				Subdominant		Tonic		Dominant Seventh	Sub-dominant	Tonic	

* Sometimes F (IV) is substituted for C in Bar 2.

Bars 9 through 12 are called the *turnaround*. In general, most blues forms have the F (IV) chord in bar 10. However, most boogie woogie tunes have G7 (V7) in bar 10. So, the structure of the most common form of boogie woogie can be diagrammed as shown in the following table.

Bar	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**
Chord (in C)	C	C*	C	C	F	F	C	C	G7	G7	C	C
Harmonic Symbol	I	I	I	I	IV	IV	I	I	V7	V7	I	I
Harmonic Function	Tonic				Subdominant		Tonic		Dominant Seventh		Tonic	

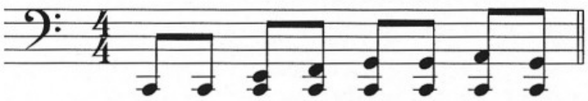
* Sometimes F (IV) is substituted for C in Bar 2.

When you are learning or creating a boogie woogie, one of the first things you must do is determine which variation of the 12-bar blues to use.

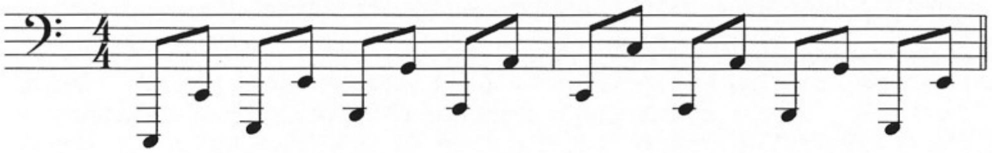
Eight-to-the-bar bass line

Most boogie woogie bass lines consist of repetitive one- or two-bar figures, with each bar containing eight eighth notes. Eight-to-the-bar bass lines outline the notes of the harmony for that bar.

Here is an example of a one-bar bass figure.



Here is an example of a two-bar bass figure.



SECTION ONE: Develop the Foundation Skills of Boogie Woogie

CHAPTER 1: How To Use This Section

In this section you develop the essential foundation skills for playing boogie woogie. You must practice these skills until you can do them automatically.

Chapter 2 teaches several boogie woogie bass lines. This is the only chapter that teaches you how to use your left hand. It also teaches a way to end several choruses of boogie woogie. You use the skills that you learn in this chapter in every exercise of the remaining chapters. The first time through this section, select a bass line and practice it until it becomes automatic.

Chapters 3 through 7 teach right-hand skills. Each chapter teaches a different foundation skill for the right hand. The first time through this section, practice several exercises from each section with the bass line you selected and the ending introduced in Chapter 2.

Most of the exercises in Chapters 3 through 7 are illustrated several times, once for each of the bass lines in Chapter 2. The later exercises show the right-hand parts only. By then, you should know how to play them with any bass line without the bass line being shown.

How long you spend on this section before going on to Section Two depends on you. But before you go on to Section Two, you should at least be able to play several exercises from Chapters 3 through 7 with at least one bass line.

CHAPTER 2: Select a Bass Line and Make It Solid

The classic book on boogie woogie history is titled *A Left Hand Like God* because of the importance of the bass line in boogie woogie. The bass line provides the repetitive, rhythmic foundation that characterizes the boogie woogie style. Your objective is to learn to play a bass figure with your left hand over and over again with speed, precision, and stamina. The key to learning this is repetition. Over the course of this book, you repeat these bass lines many, many times.

Most boogie woogie bass lines consist of one- or two-bar figures, with each bar containing eight eighth notes. These *eight-to-the-bar* bass lines outline the notes of the harmony for that bar, usually with nonharmonic tones between chord tones. Boogie woogie bass lines can be divided into two general types: standing and walking.

Walking bass lines

Walking bass lines are played eight to the bar in broken octaves, typically outlining the arpeggio of the chord. Figure 2-1 is an example of a common walking bass line.

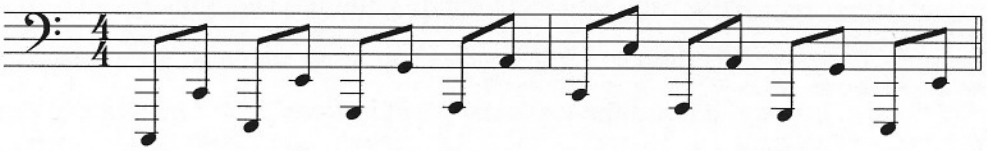


Figure 2-1.

Standing bass lines

In most of the bass lines played by the Boogie Woogie Trio, the left hand does not travel up and down the arpeggio in octaves as it does in walking bass lines. Instead, the hand stays in one position until it is time to move to the next chord. We refer to this type of bass line as a *standing bass*, because the left hand plays the figure without changing position. (The expression *rolling bass* is sometimes used for this type of bass line.) The harmonic tones are usually embellished with nonharmonic tones, such as the F in Figure 2-2.

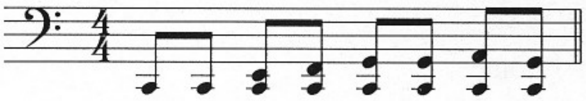


Figure 2-2.

How to learn a boogie woogie bass line

To learn how to play a boogie woogie bass line:

1. Find the fingering that best fits your hand.
2. Practice it in the tonic harmony, C, for 10 minutes a day for a few days.
3. Practice it in the subdominant and dominant harmonies, F and G. Practice each for 5 minutes a day for a few days.
4. Practice it in the 12-bar blues progression, for 10 minutes a day for a few days.
5. Practice ending a 12-bar blues progression in a musical fashion, as illustrated at the end of this chapter, for 10 minutes a day for a few days.
6. Practice playing several choruses in a row, ending musically, for 10 minutes a day until you can comfortably play 5 to 10 choruses in a row.
7. Learn it first with no substitutions for bars 2 and 10. Later, practice using these substitutions.
8. If you know how to juggle, try learning to play the bass line while juggling two balls with your right hand! This step is optional.
9. Practice the right-hand exercises in Chapters 3 through 7 using the bass line.

Keep in mind the technical point in *Read This First* for avoiding hand and wrist strain.

You should learn some standing bass lines before learning walking bass lines because standing bass lines were used more often by the Boogie Woogie Trio and because they are easier to learn for most people. Pianists who are adept in the stride piano style sometimes find walking bass lines easier to learn because the arm motion is similar to the stride piano bass line. Only standing bass lines are taught in this section. Walking bass lines are taught in Chapter 16.

Four standing bass lines

The standing bass lines taught in this section are:

- The Basic
- The Monday Struggle
- The Death Ray Boogie
- The Roll 'Em Pete

The Basic bass line

The Basic bass line was not actually used much by the Boogie Woogie Trio in their pure fast boogie woogies, but it is easy to play, and it does have a pleasing, convincing sound. The Basic bass line is a good bass line for beginners to learn because:

- Learning the Basic bass line is a good first step for learning the other standing bass lines.
- You can play it while learning new or difficult right-hand parts. This allows you to feel how the right hand fits in with the left-hand rhythm.

Figure 2-3 shows the Basic bass line.

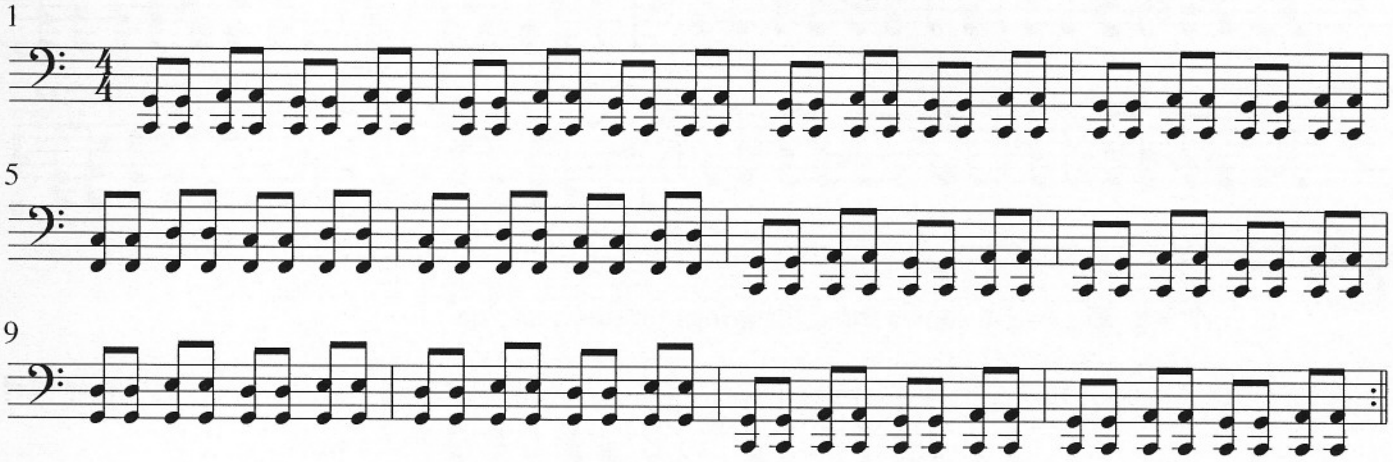


Figure 2-3.

Figure 2-4 shows some fingerings for this bass line.

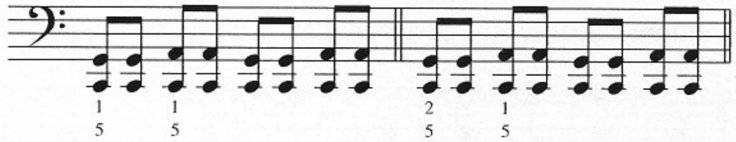


Figure 2-4.

The Monday Struggle bass line

The Monday Struggle bass line gets its name from *Monday Struggle* by Albert Ammons. It is also used in *Shout for Joy* by Albert Ammons and in many other boogie woogies.

Figure 2-5 shows the Monday Struggle bass line.

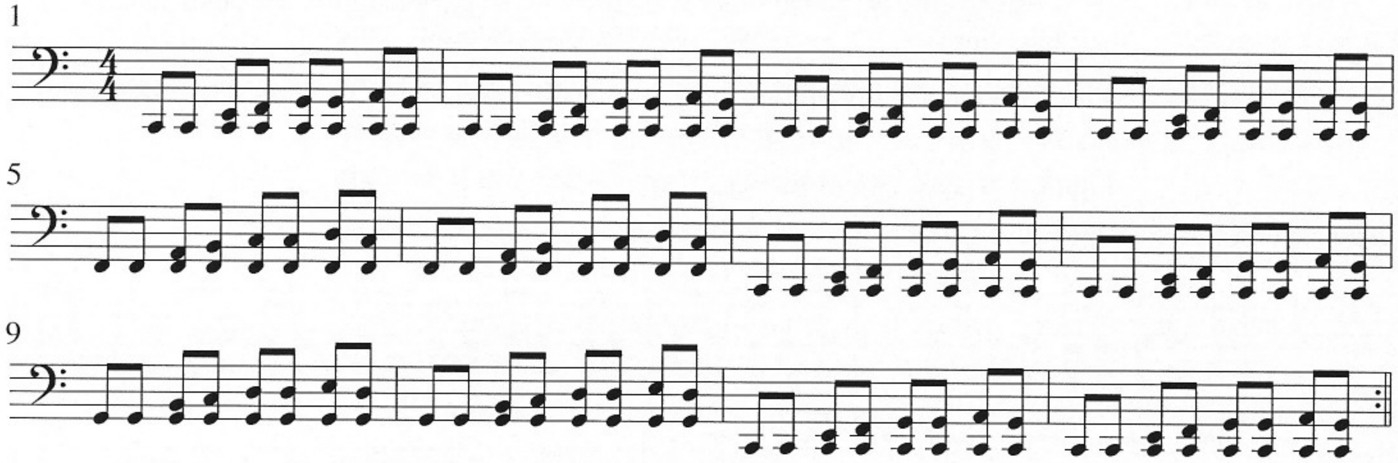


Figure 2-5.

Figure 2-6 shows some fingerings for this bass line.

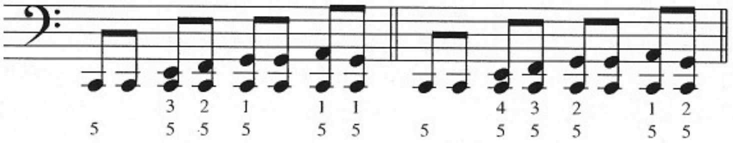


Figure 2-6.

Figure 2-7 shows some variations on this bass line. You might choose to play one of these variations because it is easier to play or because you prefer the sound.

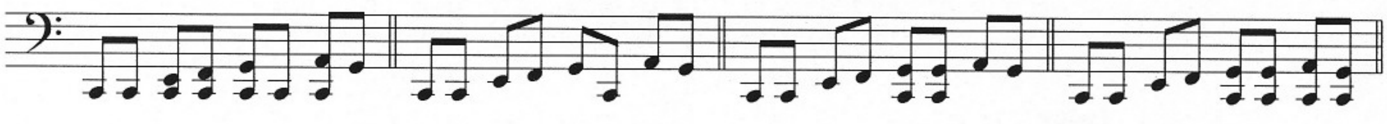


Figure 2-7.

The Death Ray Boogie bass line

The Death Ray Boogie bass line gets its name from *Death Ray Boogie* by Pete Johnson. It is also used in *Blues on the Downbeat* by Pete Johnson and many other boogie woogies.

Figure 2-8 shows the Death Ray Boogie bass line. Note the variations that occur in the last eighth notes of bars 4, 6, 8, and 10, before the change to the new chord. Pete Johnson played these bars this way rather consistently, but not always. You can choose whether or not you want to practice this bass line with these variations.

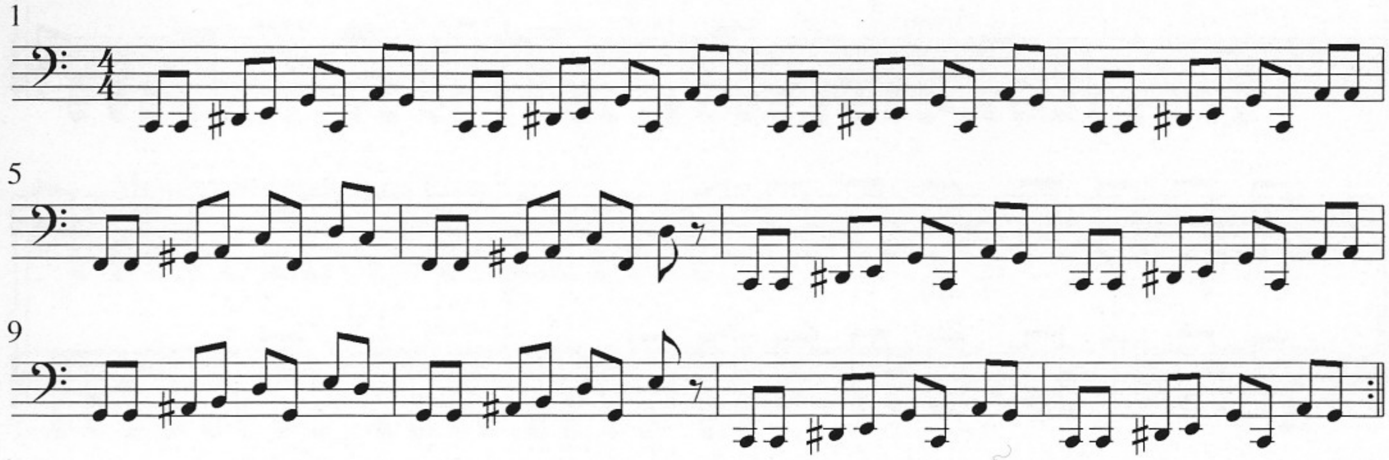


Figure 2-8.

Figure 2-9 shows some fingerings for this bass line.

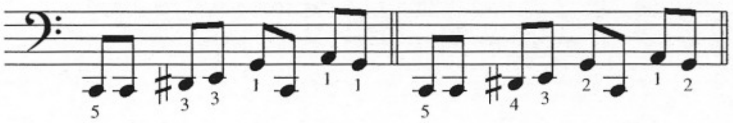


Figure 2-9.

Figure 2-10 shows some variations on this bass line. You might choose to play one of these variations because it is easier to play or because you prefer the sound.

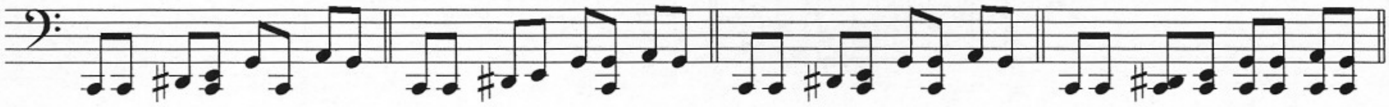


Figure 2-10.

The Roll 'Em Pete bass line

This bass line gets its name from *Roll 'Em Pete*, by Pete Johnson. Pete Johnson also used this bass line in *Let 'Em Jump*, *Climbing and Screaming*, and other boogie woogies. This bass line is similar to the Basic bass line. The difference is that the second eighth note of beats 2 and 4 is C-E instead of C-A.

Figure 2-11 shows the Roll 'Em Pete bass line. Note that in the last eighth notes of bars 4, 6, 8, and 10, the notes of the new chord are played ahead of time. This is called anticipation. Pete Johnson played these bars this way extremely consistently.

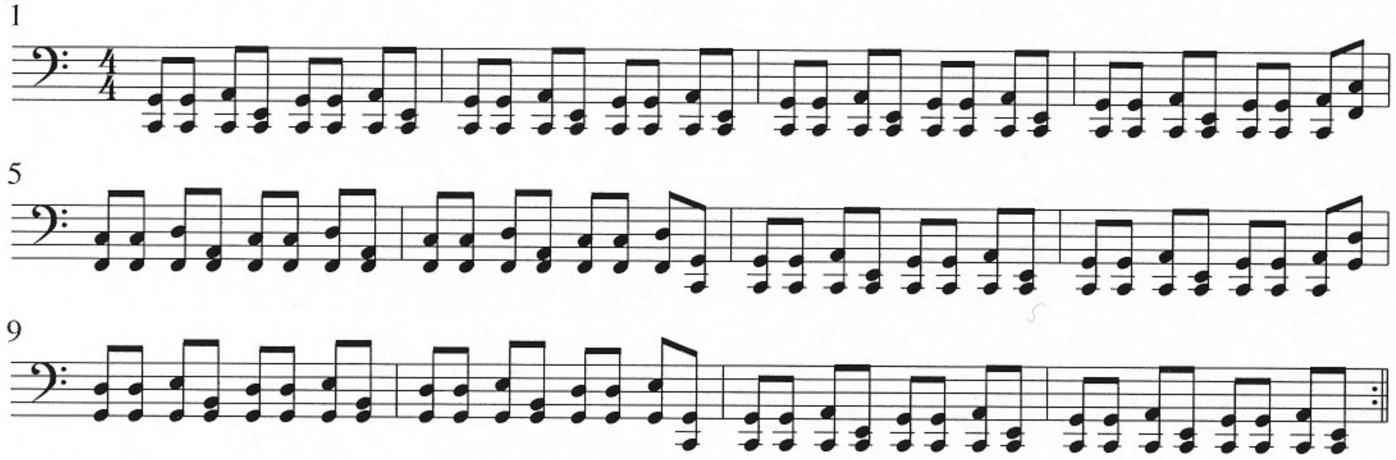


Figure 2-11.

Figure 2-12 shows some fingerings for this bass line.

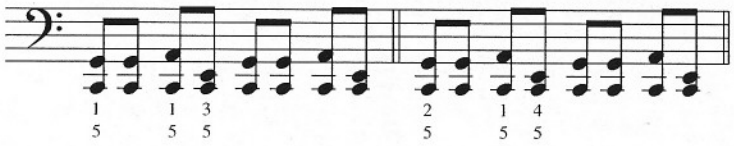


Figure 2-12.

Figure 2-13 shows some variations on this bass line. You might choose to play one of these variations because it is easier to play or because you prefer the sound.

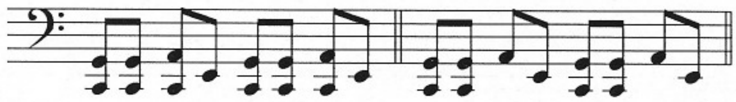
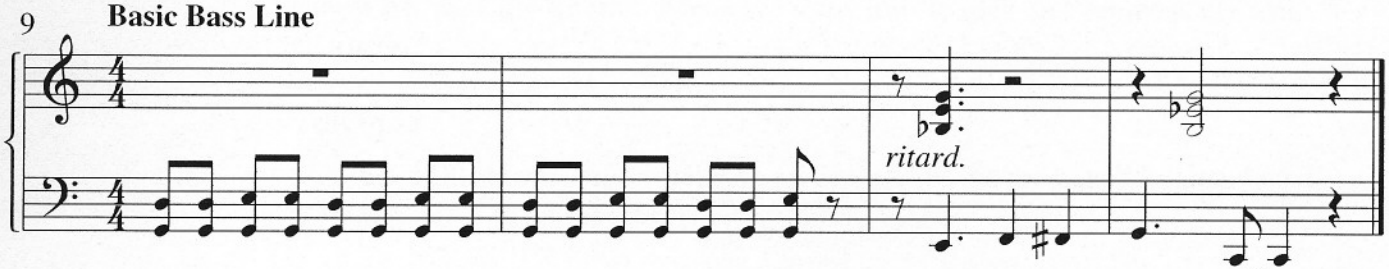


Figure 2-13.

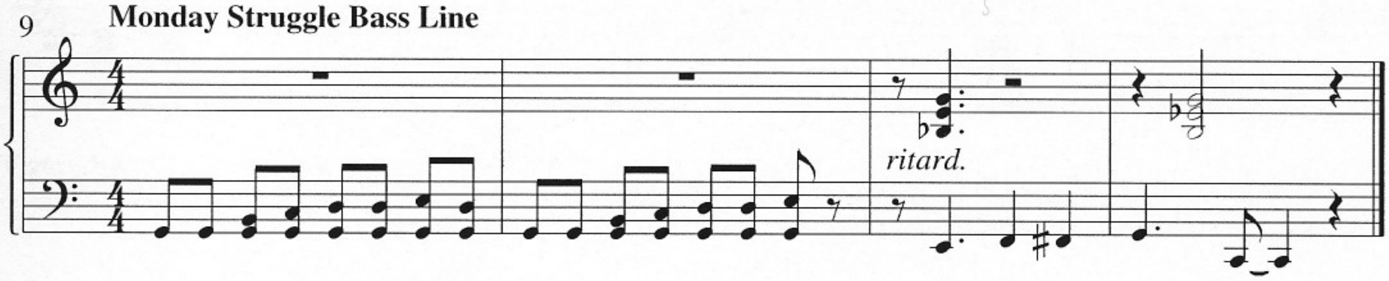
Ending musically

Develop the habit of ending choruses of boogie woogie in a musical fashion. Start this habit now, as you are learning a bass line, by using the ending illustrated in Figure 2-14 (shown with each bass line from this chapter). Use this ending for all the exercises in Chapters 3 through 7. Endings are discussed further in Chapter 15.

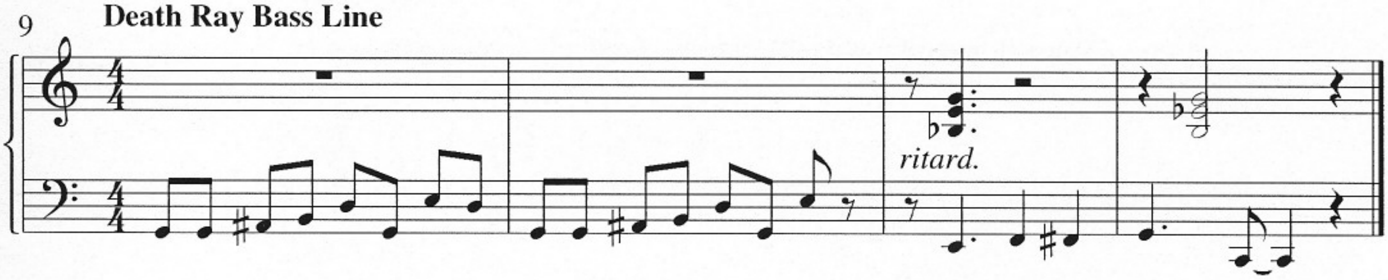
Basic Bass Line



Monday Struggle Bass Line



Death Ray Bass Line



Roll 'Em Pete Bass Line

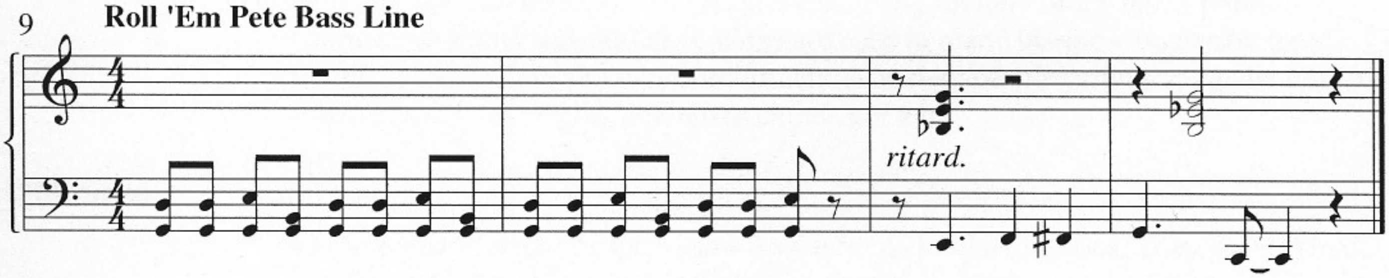


Figure 2-14.

CHAPTER 3: Add Rhythmic-Chordal Patterns

Explanation

Most boogie woogies have at least one chorus where the right-hand part consists of chords in repeated rhythmic patterns. These chords are played at a rate of about two chords per measure. In this chapter we show how to play and compose chordal choruses.

Voicings

Figure 3-1 illustrates some voicings you can use for the tonic, subdominant, and dominant seventh harmonies:

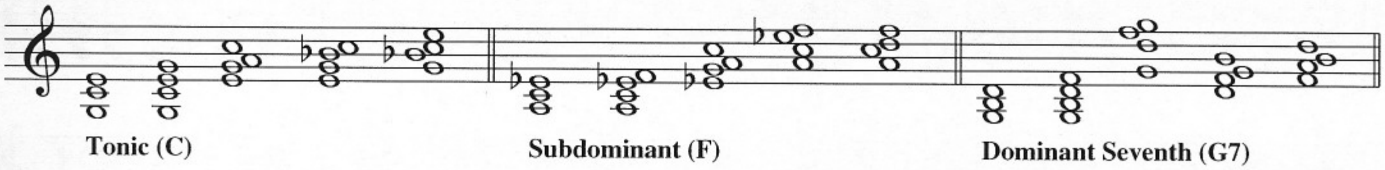


Figure 3-1.

The above voicings are used in this book, but many others are possible.

Rhythms

The most common rhythm is used in *Pinetop's Boogie Woogie*:

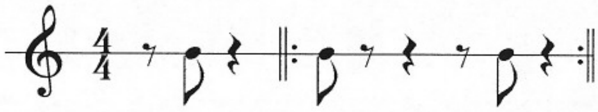


Figure 3-2.

Note that the pickup chord occurs on the sixth eighth note of the bar. Chordal choruses with this and similar rhythms are used in many boogie woogies by the Boogie Woogie Trio and other performers. A variety of other rhythms can be used as well, generally averaging about two chords per bar.

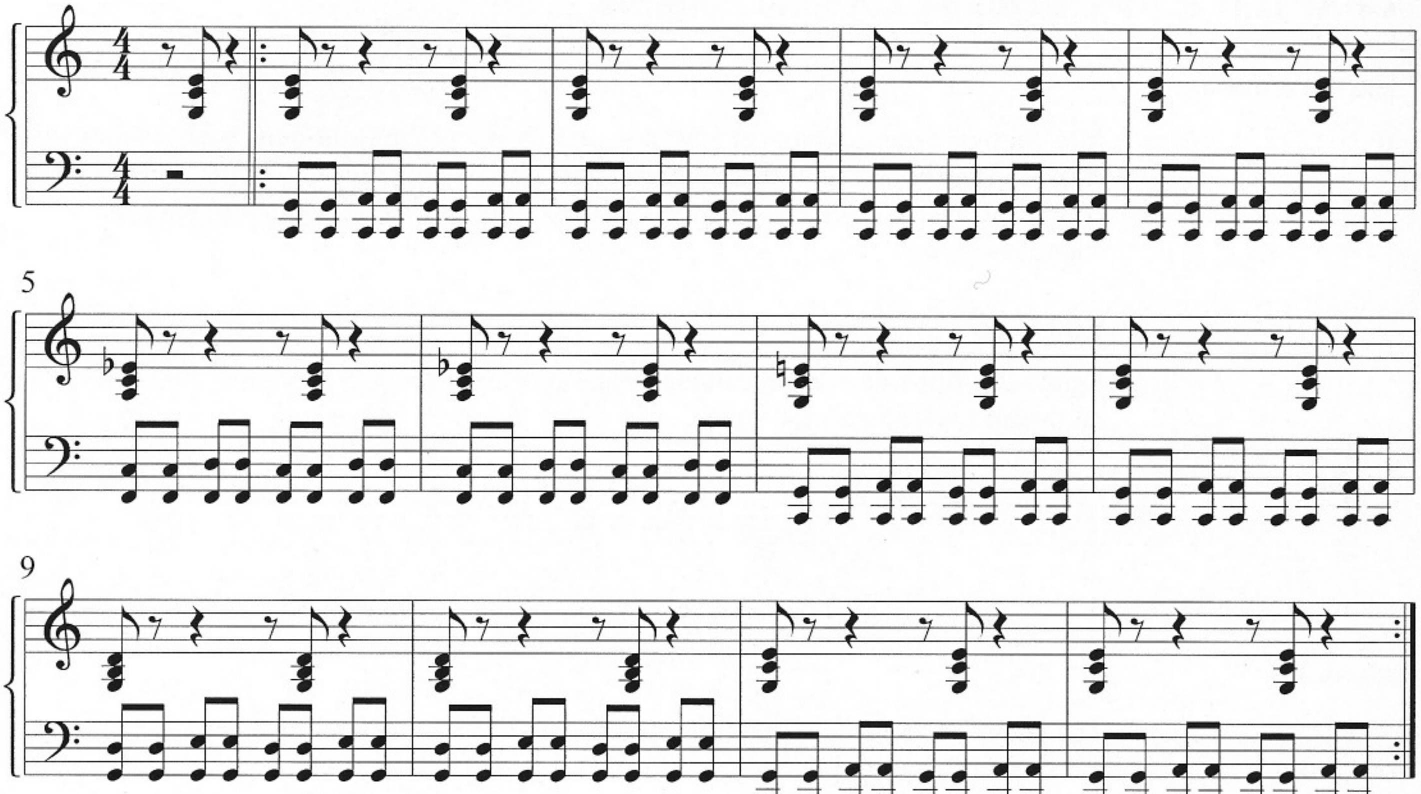
Exercises

The exercises for this chapter show a variety of chordal choruses. They use different voicings and rhythms, and some have single notes added.

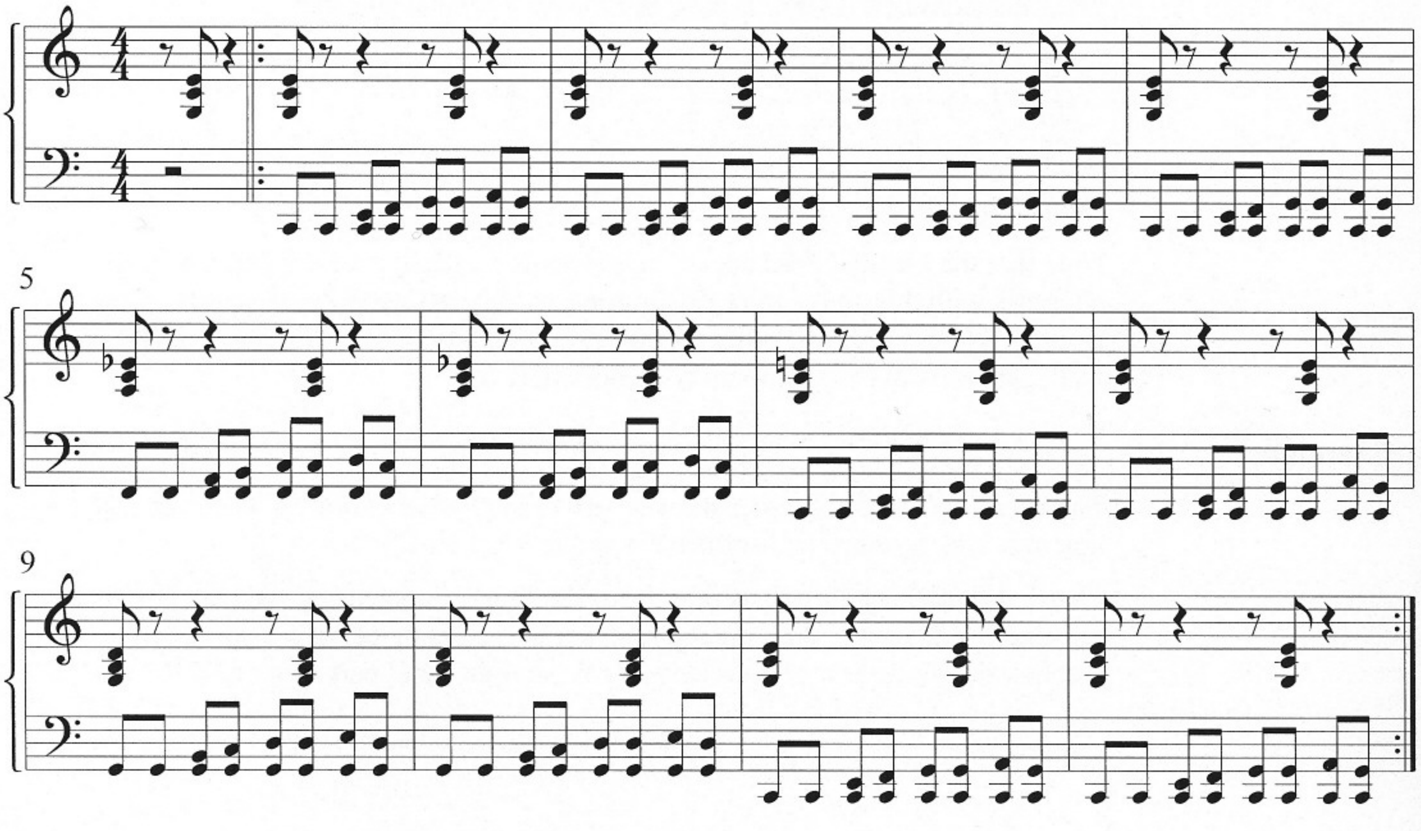
The first time through this section, learn the first exercise using the bass line that you selected in Chapter 2. Start practicing these exercises by playing very slowly, emphasizing accuracy. If necessary, learn the right-hand part alone first.

Rhythmic-Chord Exercise 1

Basic Bass Line

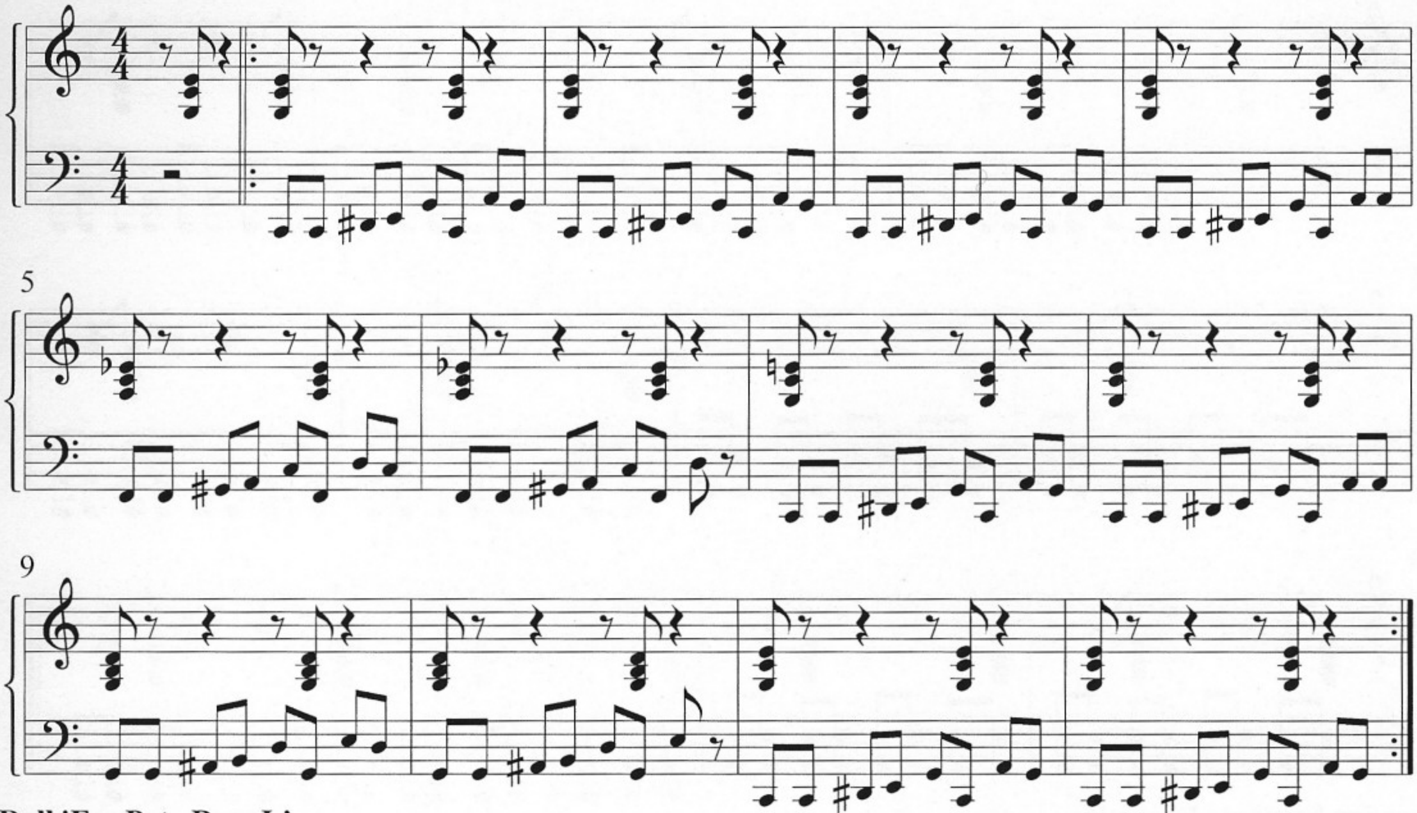


Monday Struggle Bass Line

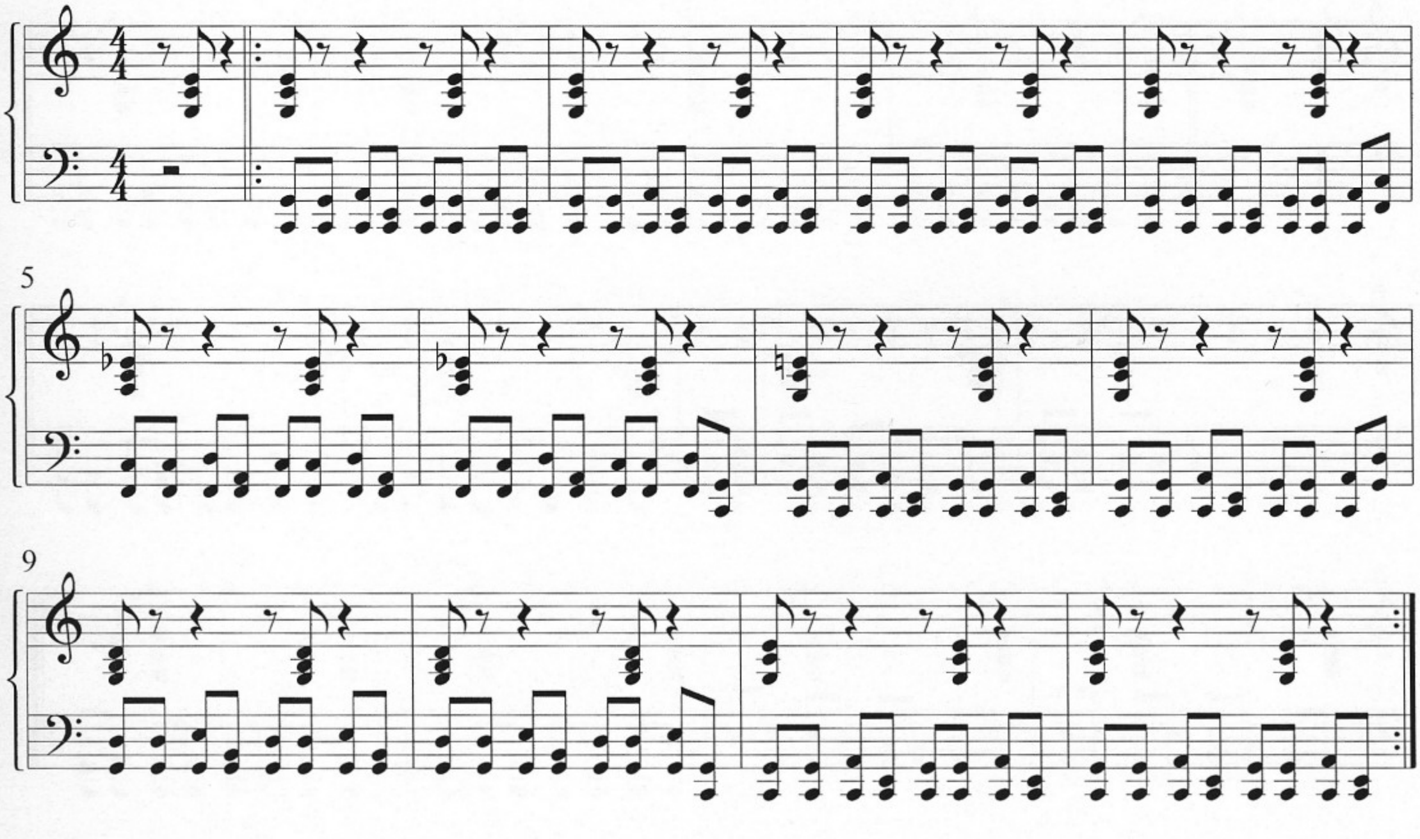


Rhythmic-Chord Exercise 1

Death Ray Boogie Bass Line

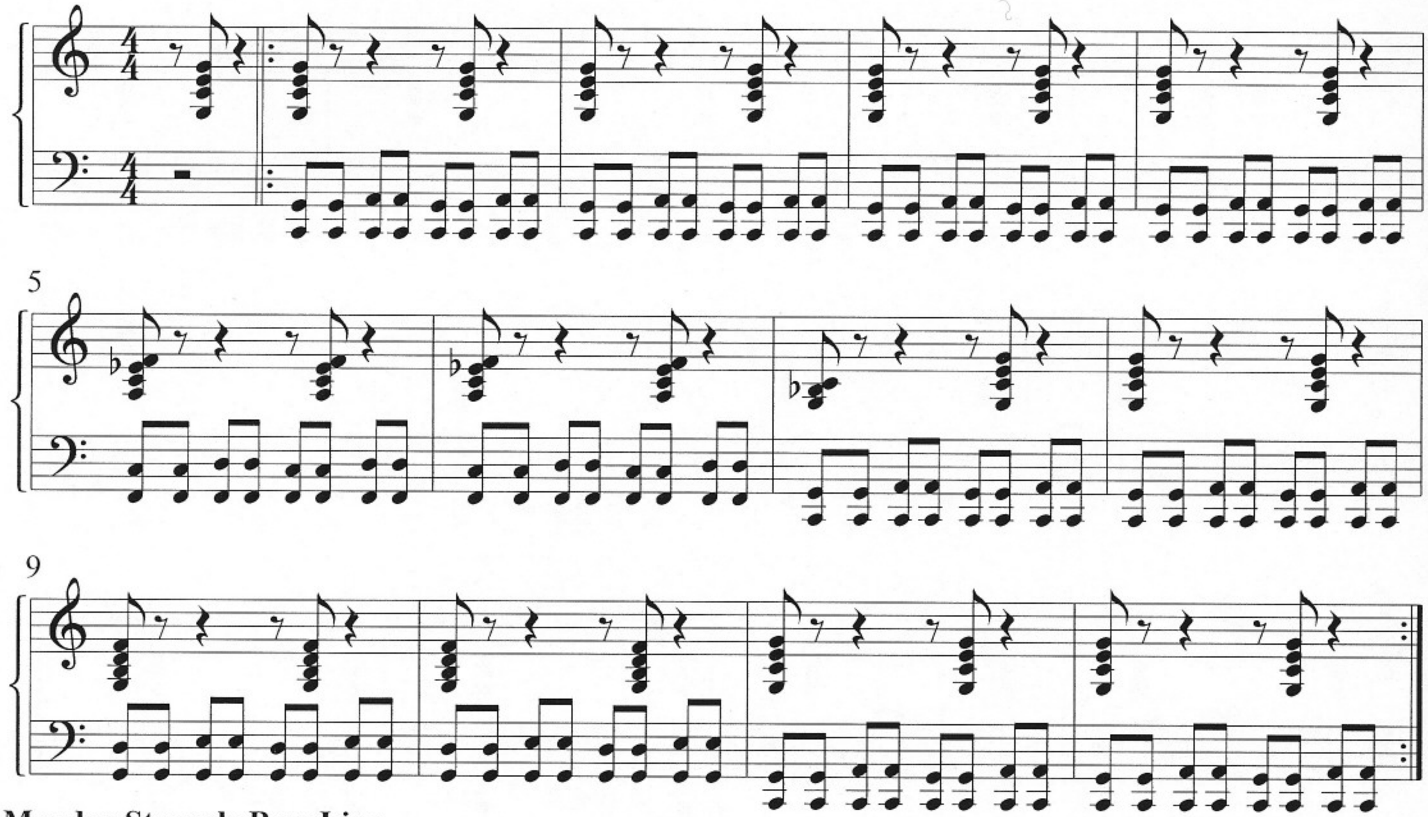


Roll 'Em Pete Bass Line

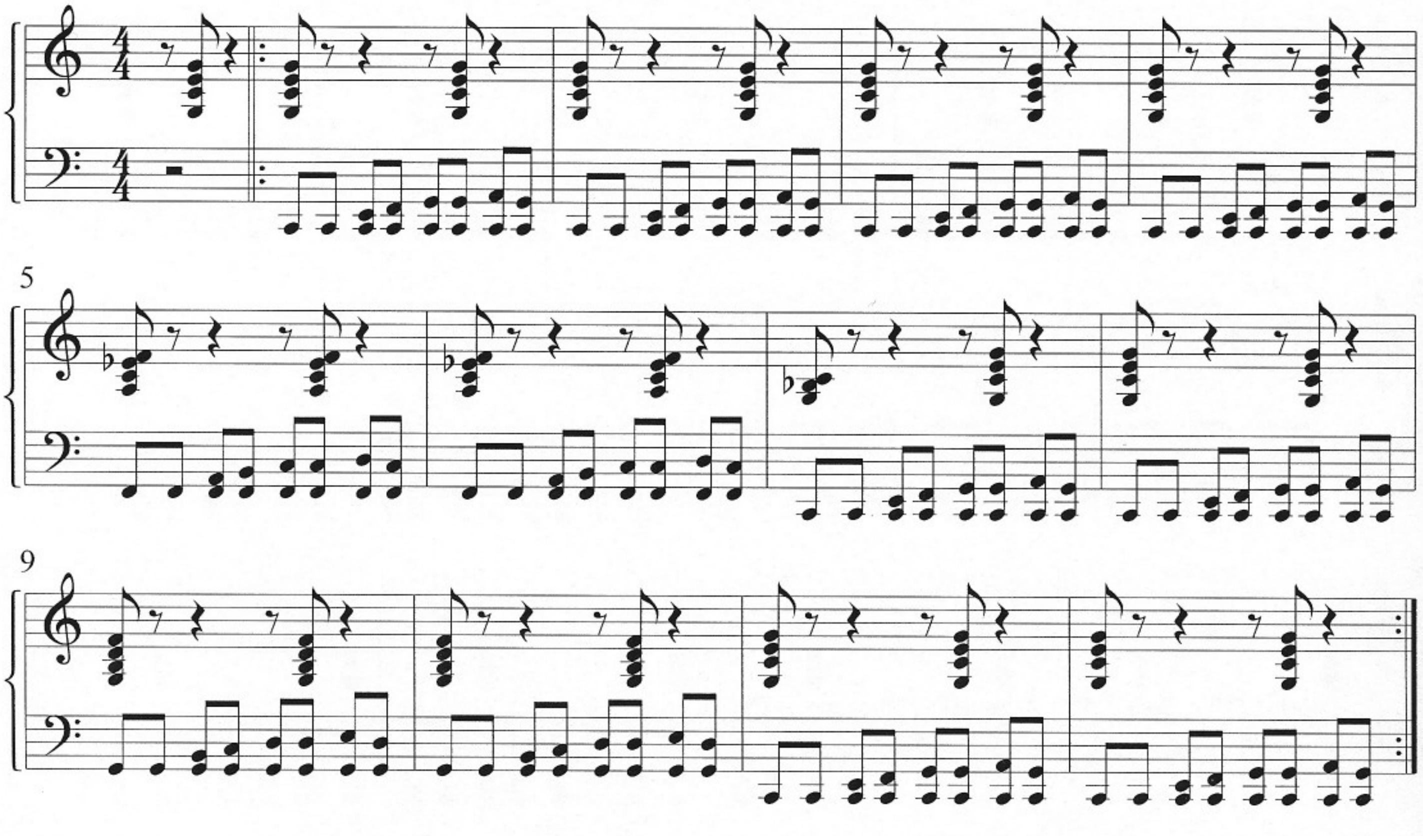


Rhythmic-Chord Exercise 2

Basic Bass Line

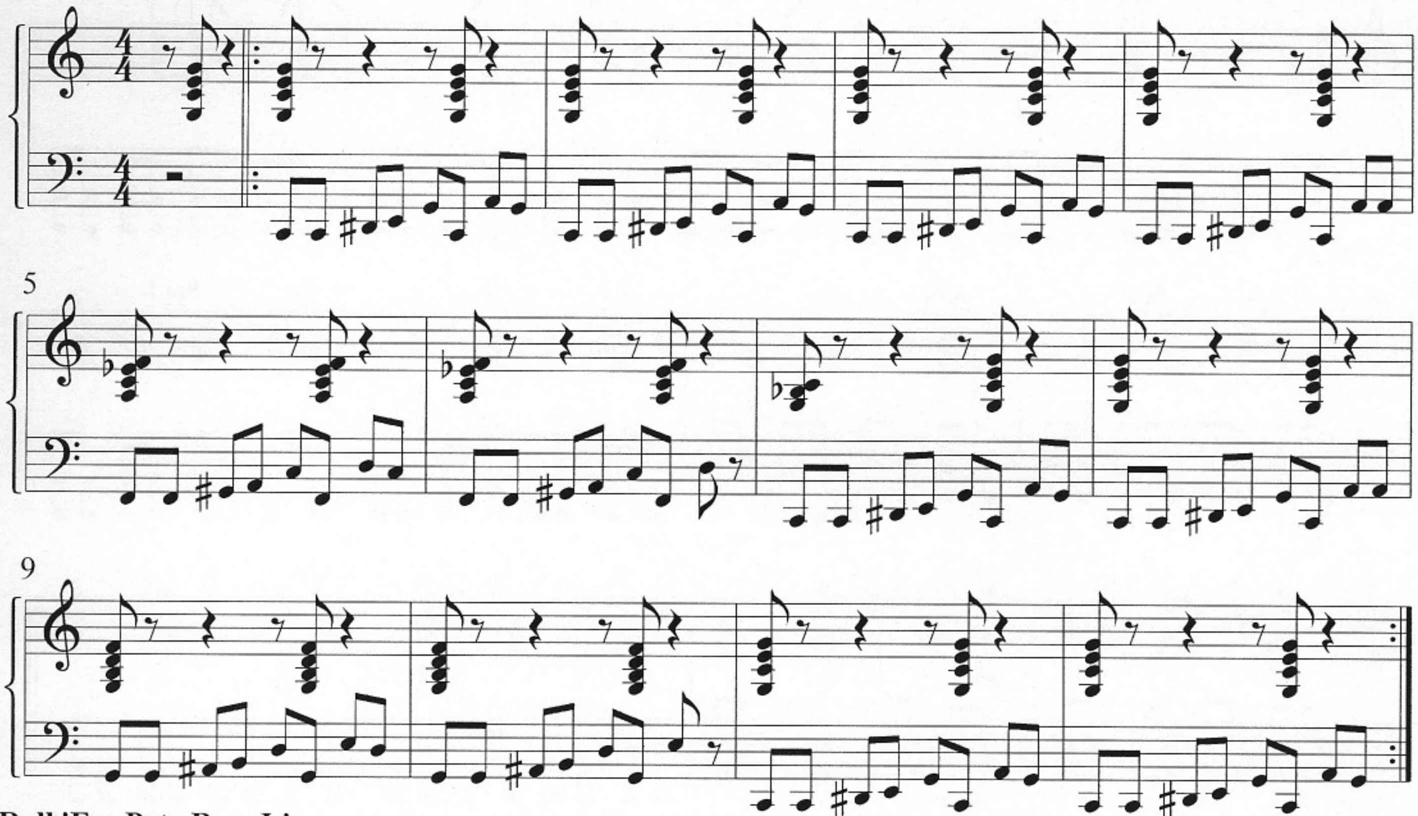


Monday Struggle Bass Line

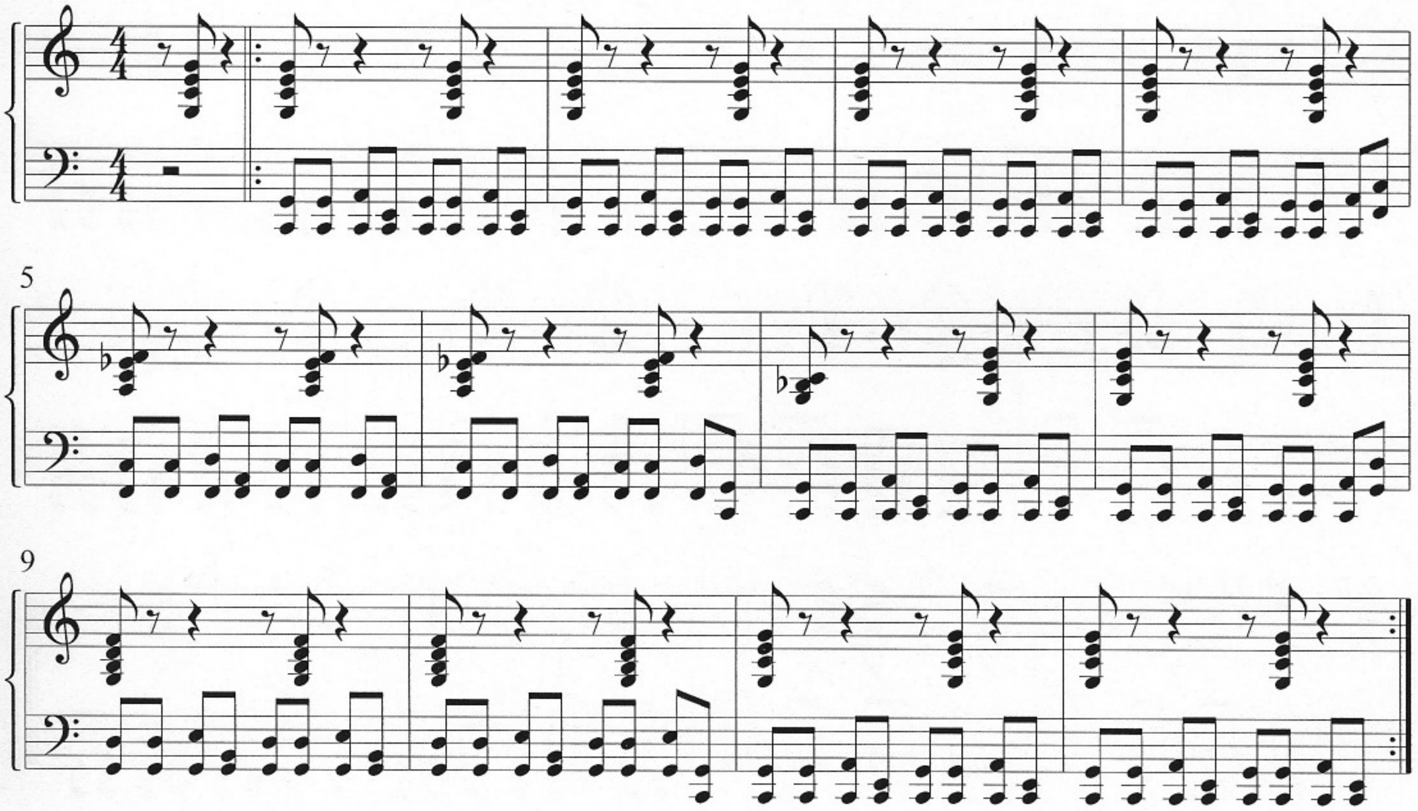


Rhythmic-Chord Exercise 2

Death Ray Boogie Bass Line

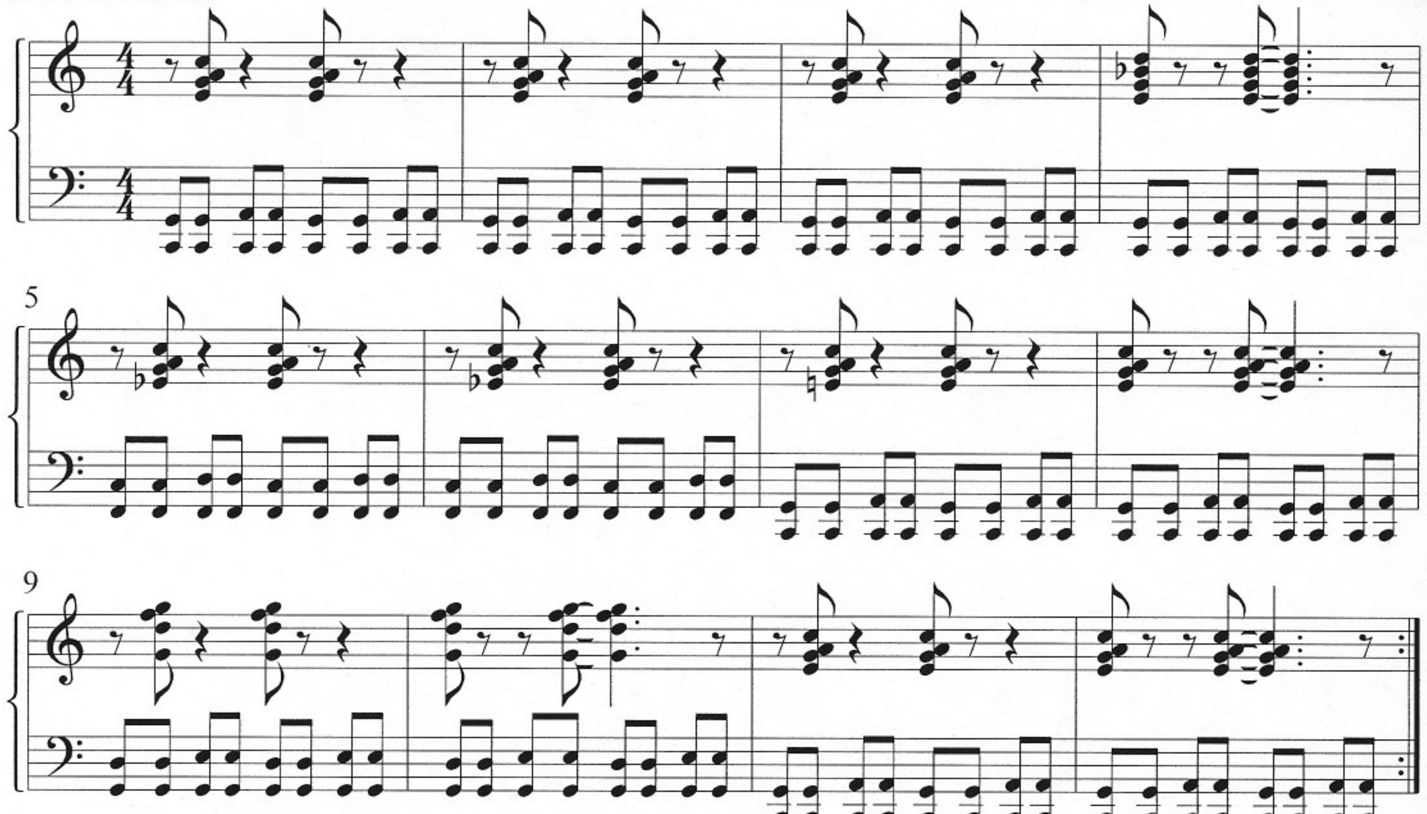


Roll 'Em Pete Bass Line

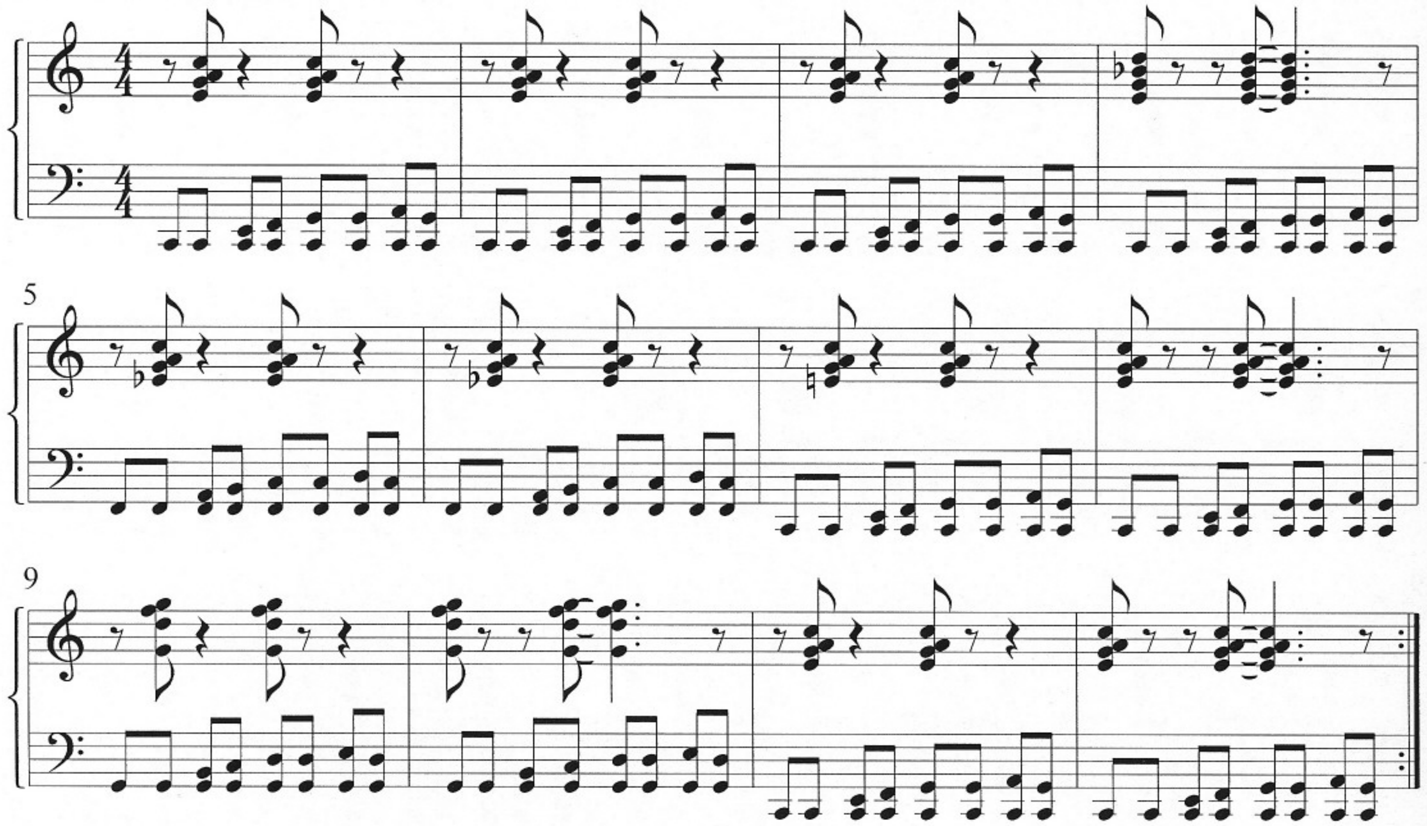


Rhythmic-Chord Exercise 3

Basic Bass Line

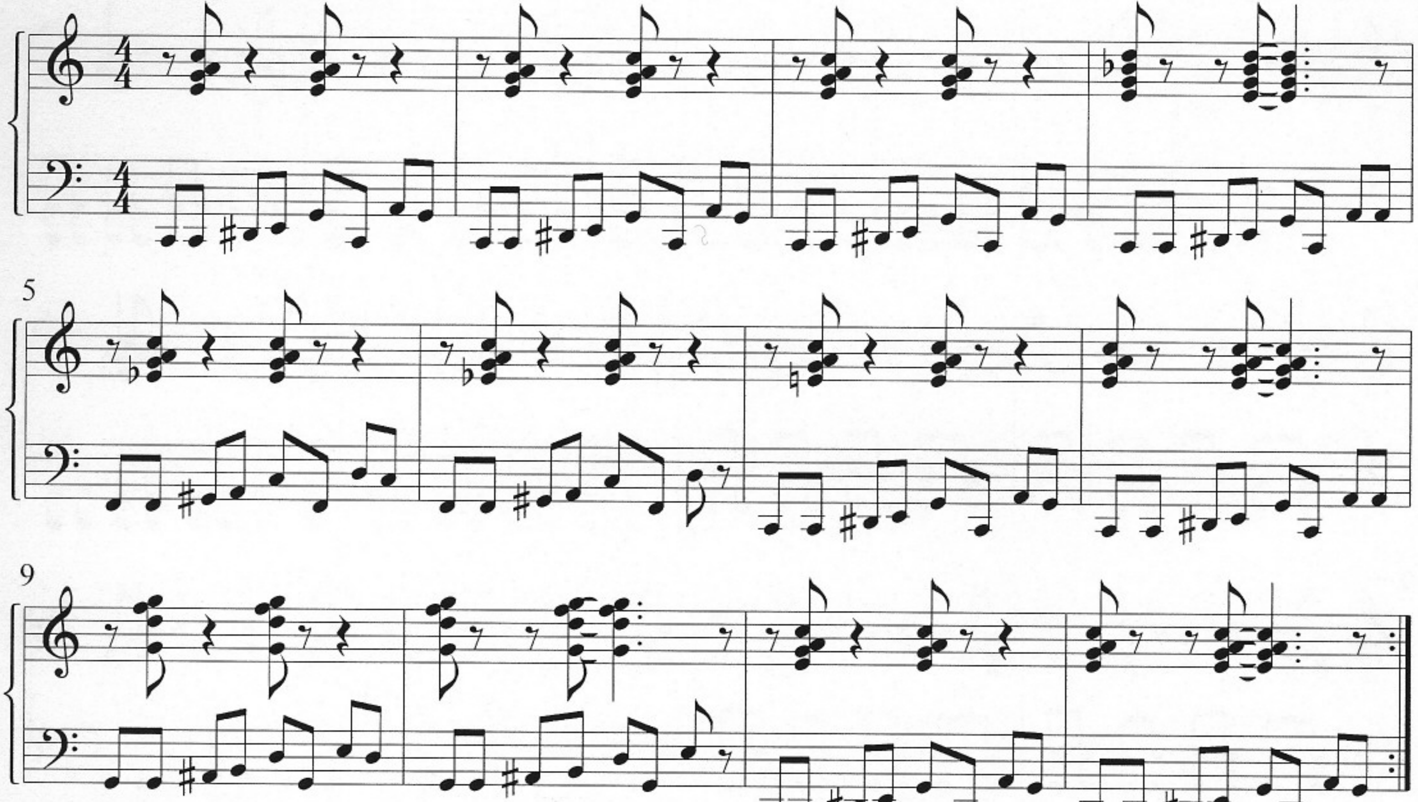


Monday Struggle Bass Line

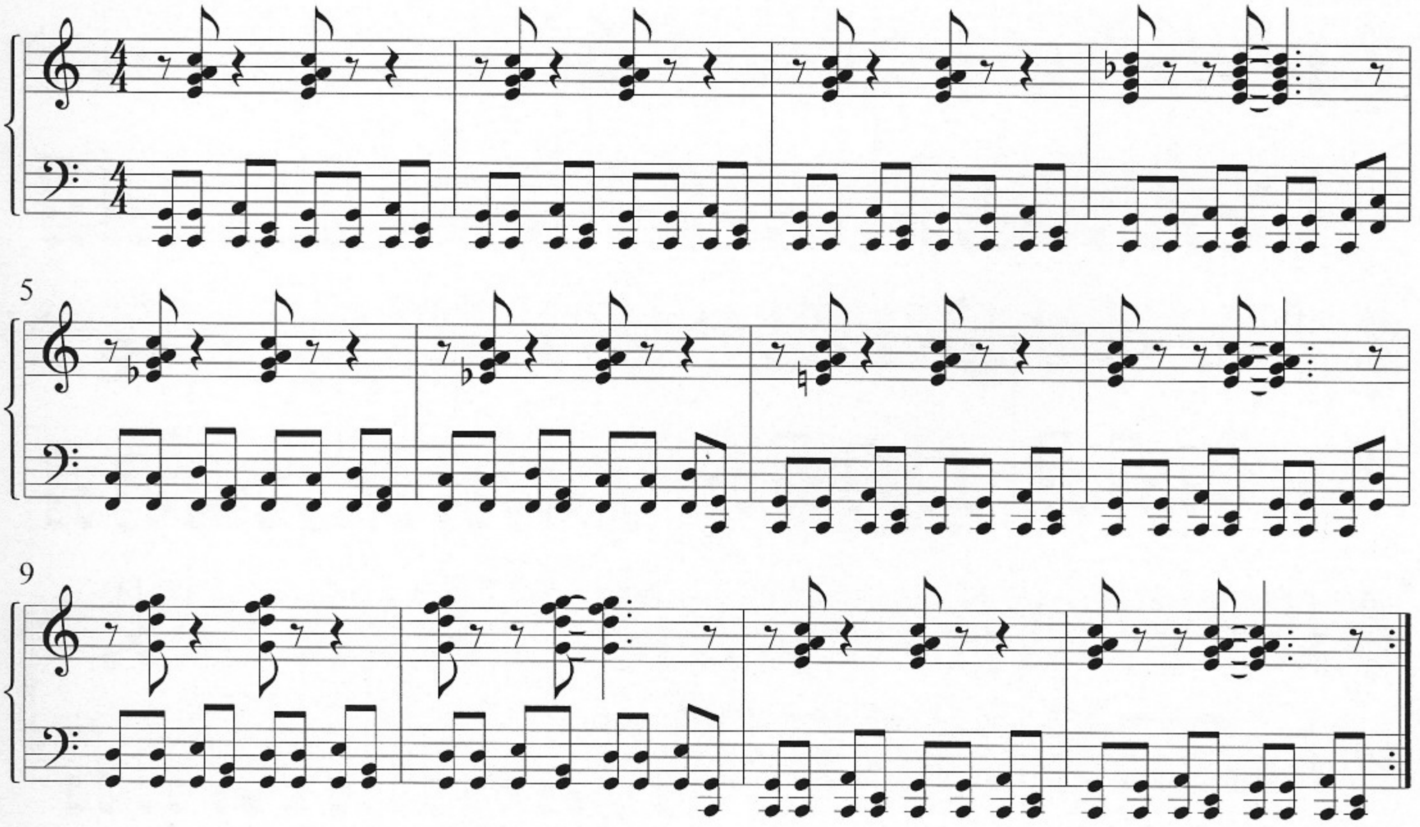


Rhythmic-Chord Exercise 3

Death Ray Boogie Bass Line

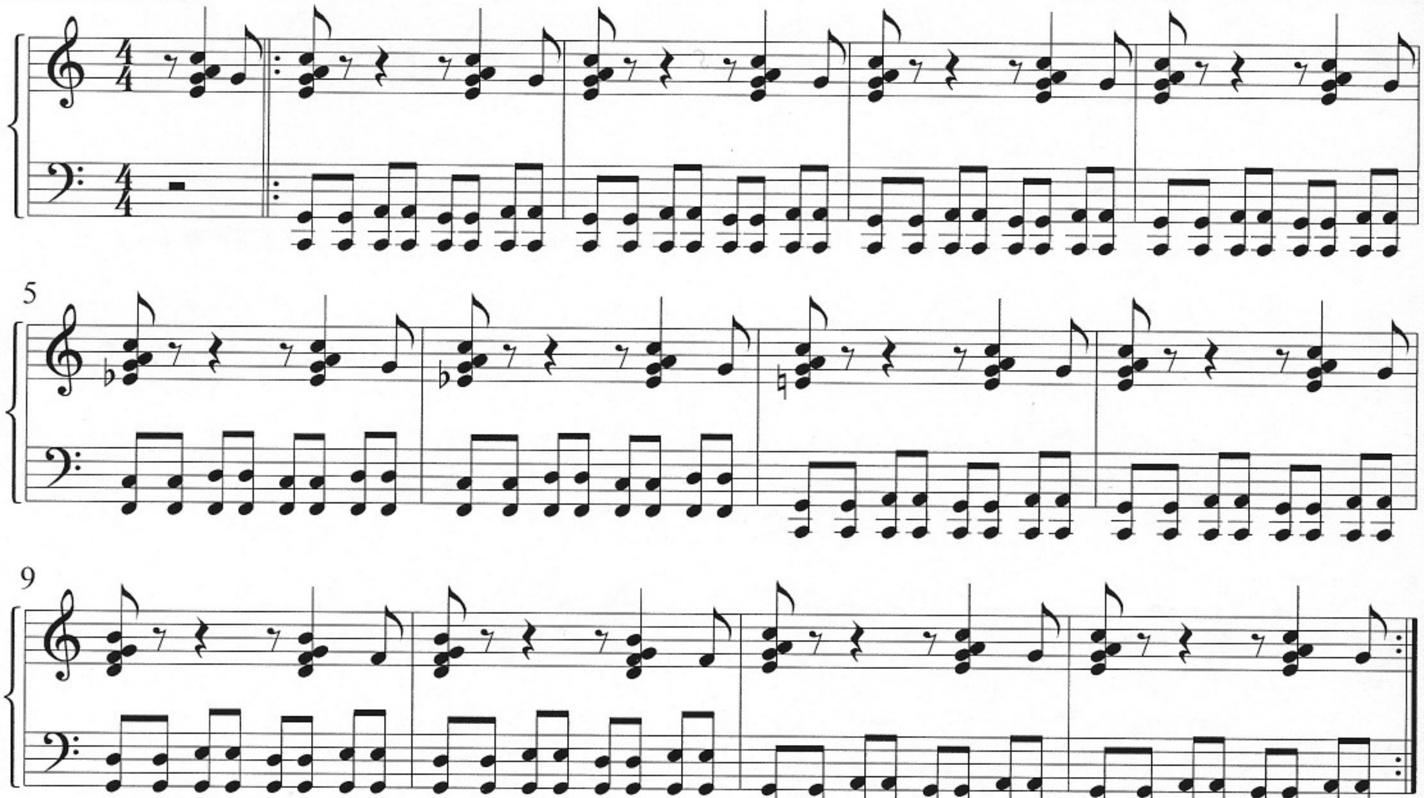


Roll 'Em Pete Bass Line

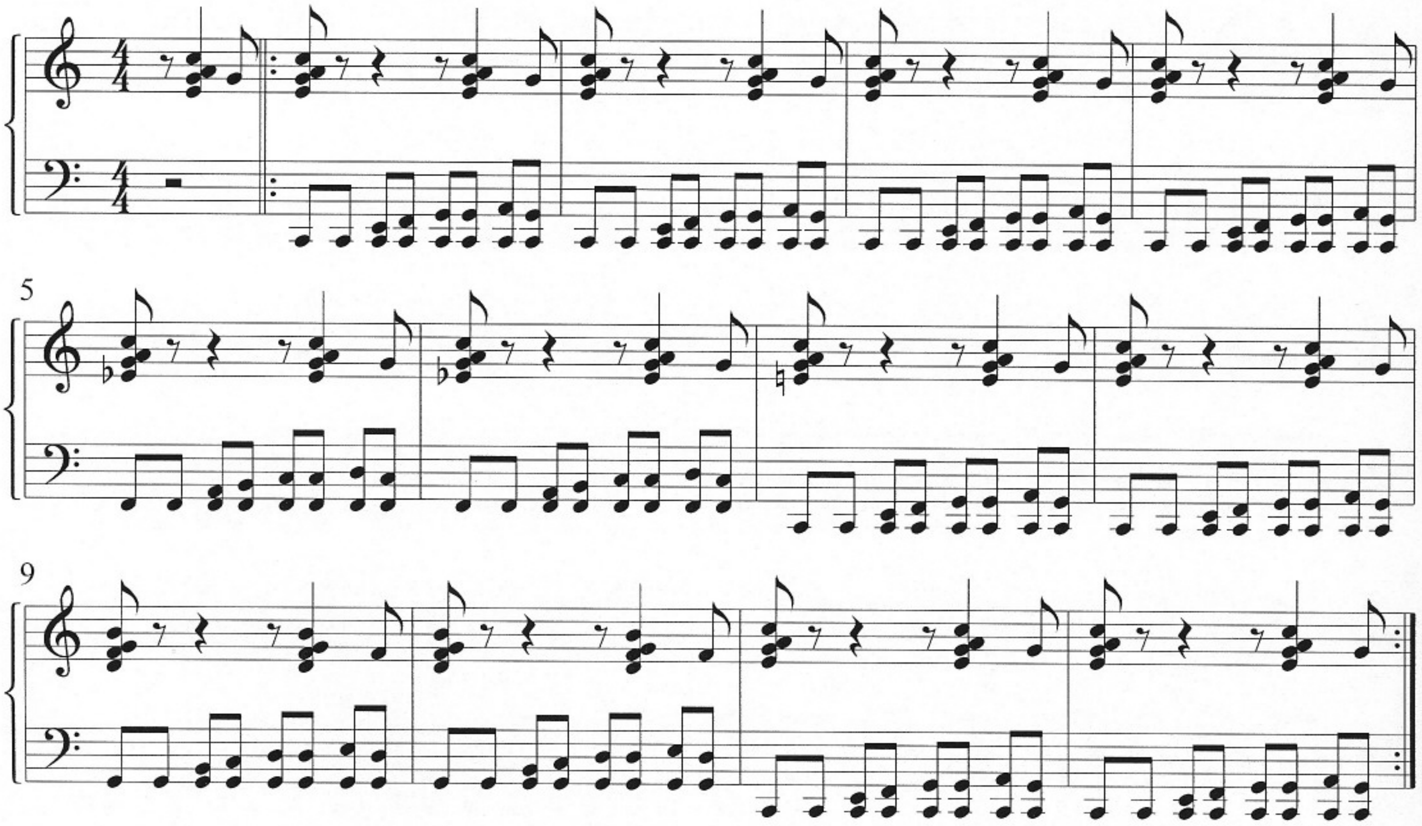


Rhythmic-Chord Exercise 4

Basic Bass Line

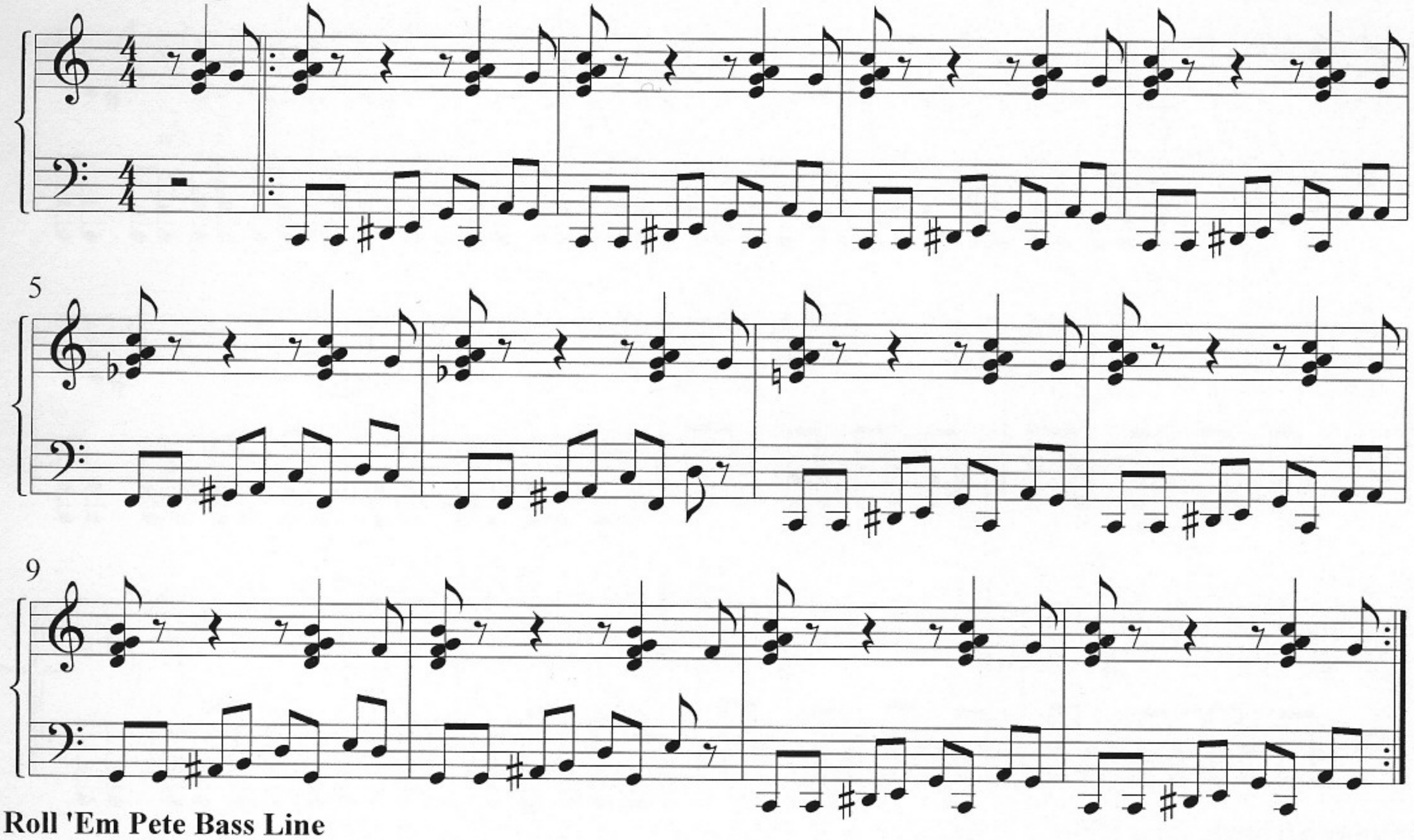


Monday Struggle Bass Line

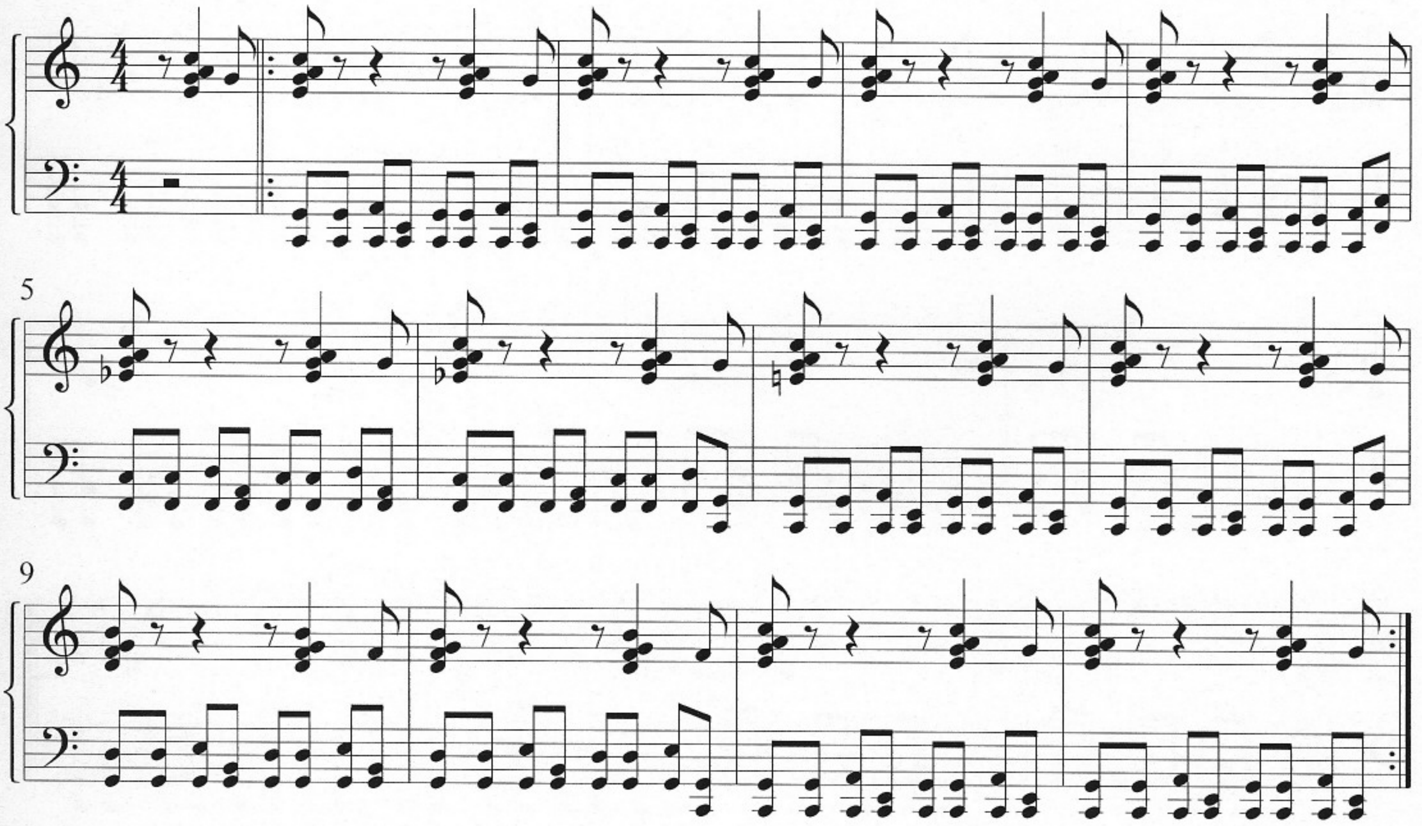


Rhythmic-Chord Exercise 4

Death Ray Boogie Bass Line

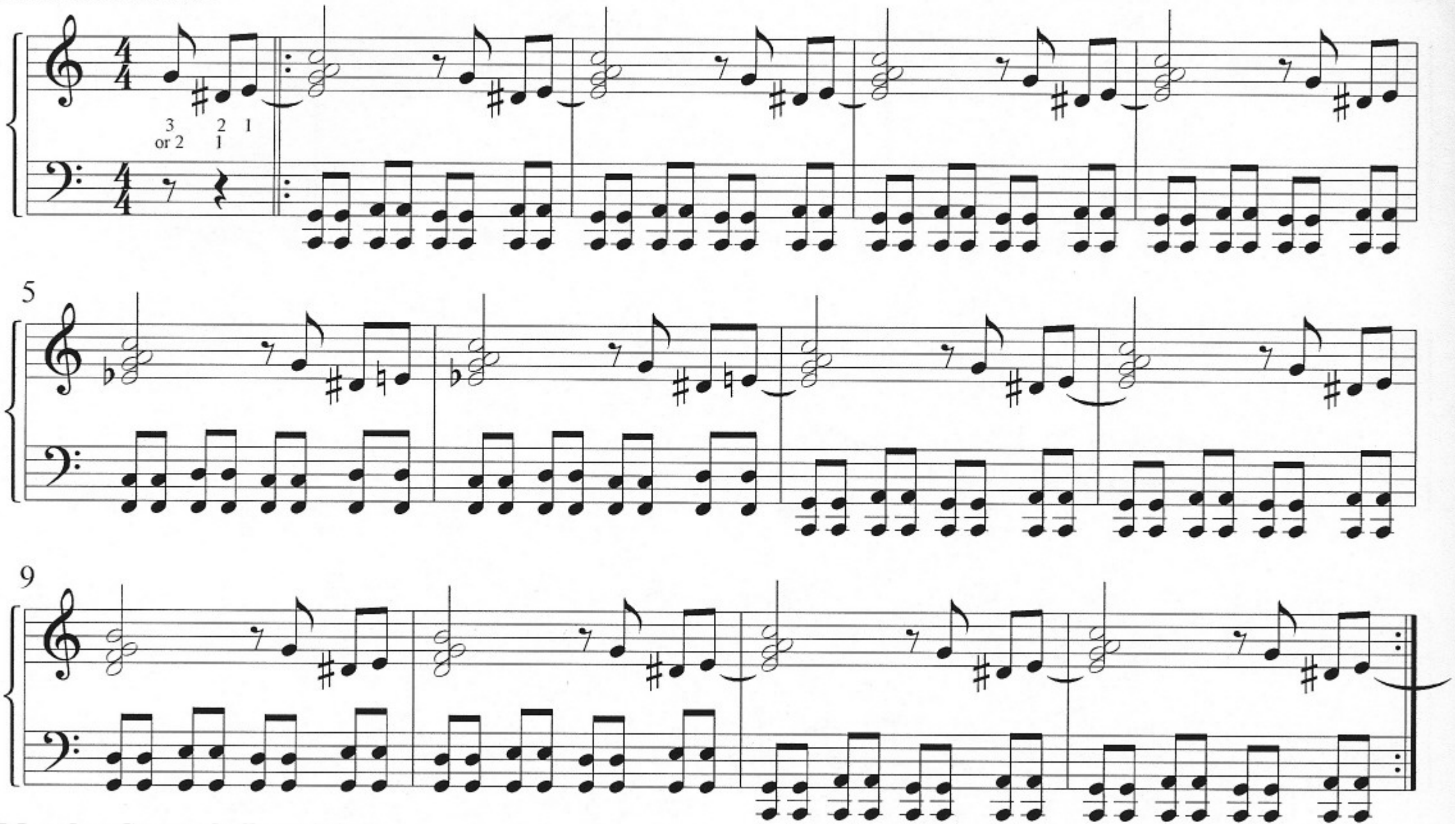


Roll 'Em Pete Bass Line

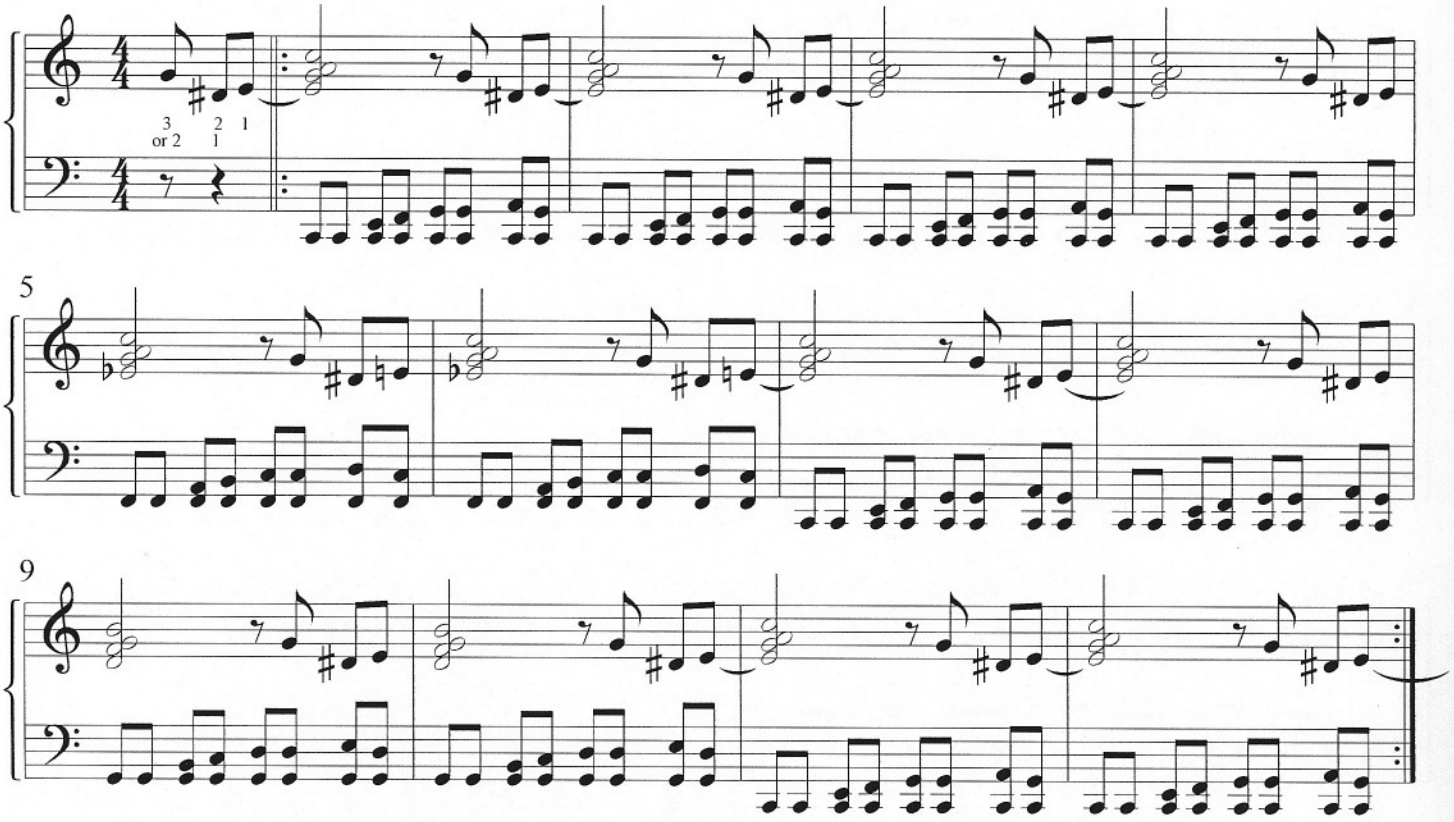


Rhythmic-Chord Exercise 5

Basic Bass Line

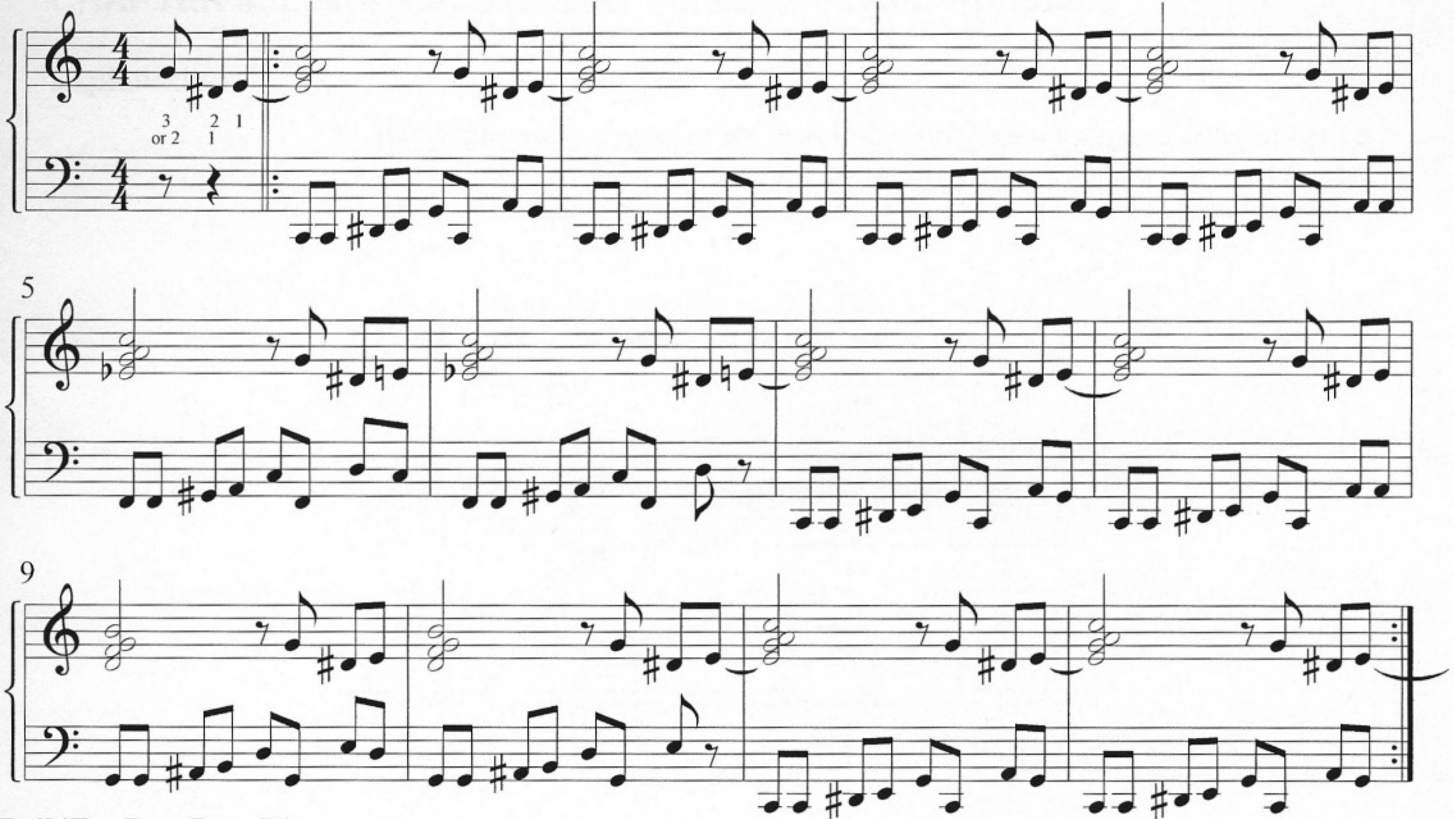


Monday Struggle Bass Line

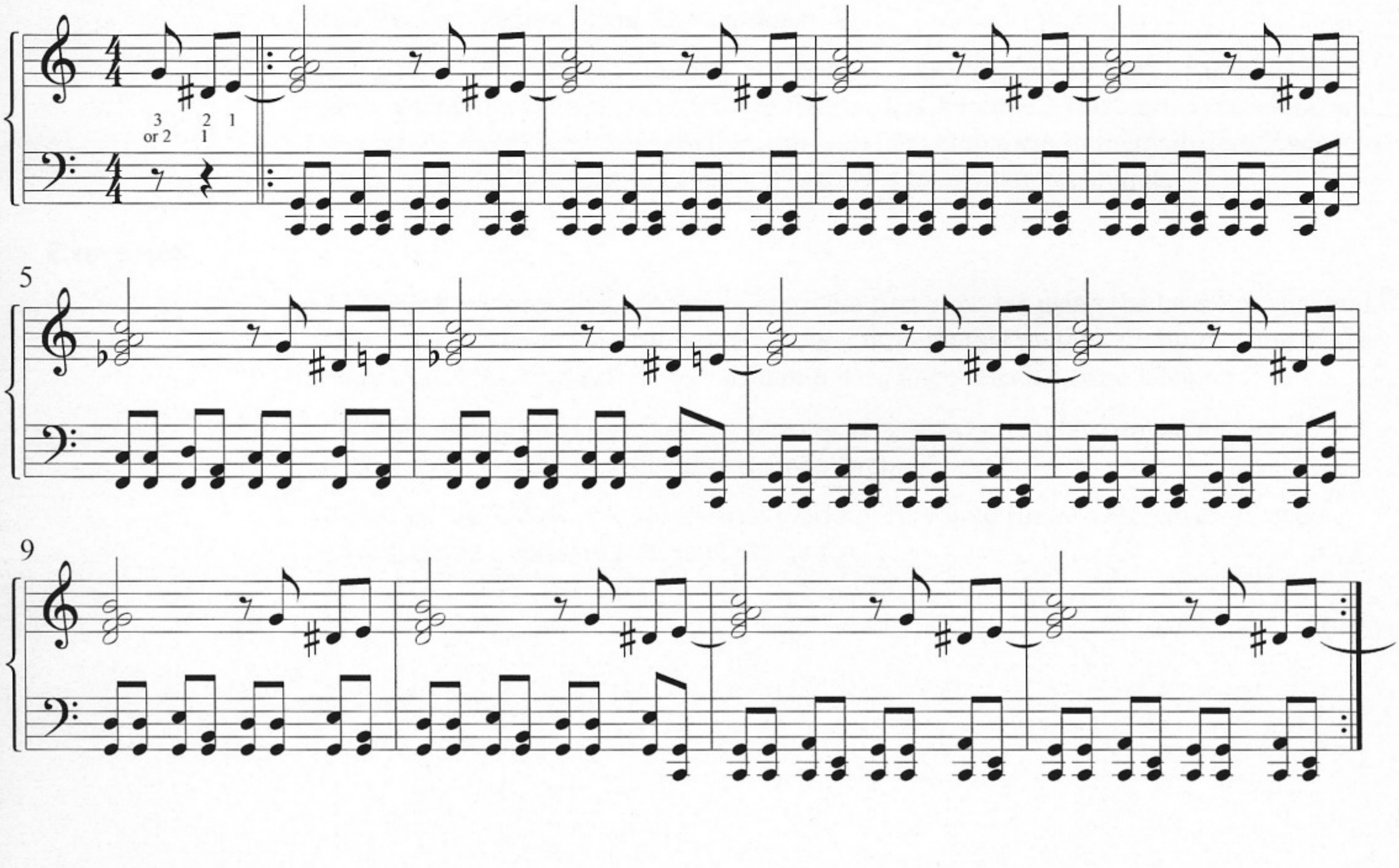


Rhythmic-Chord Exercise 5

Death Ray Boogie Bass Line



Roll 'Em Pete Bass Line



CHAPTER 4: Learn the Extremely Versatile Pickup-Putdown

Explanation

Many boogie woogie patterns are based on short five-note figures consisting of a pickup followed by a two-note figure in eighth notes. (A pickup is a short figure which precedes the first downbeat of a musical phrase.) Figure 4-1 shows some examples.

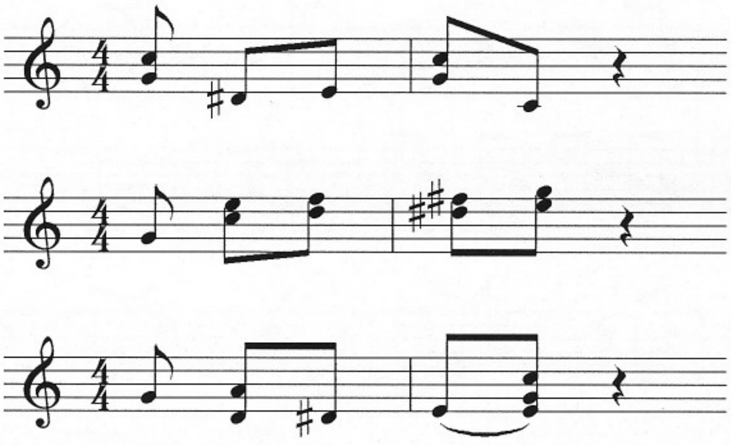


Figure 4-1.

We have coined the name *putdown* for these two-note figures. Therefore, we call the full five-note figure the *pickup-putdown*.

The pickup-putdown is extremely versatile. In this chapter you learn to use pickup-putdown phrases as simple repetitive figures. In Chapter 12 you learn to combine and recombine them, vary them rhythmically, and develop them in many different ways to create virtually limitless variations. It is truly a foundation technique.

Exercises

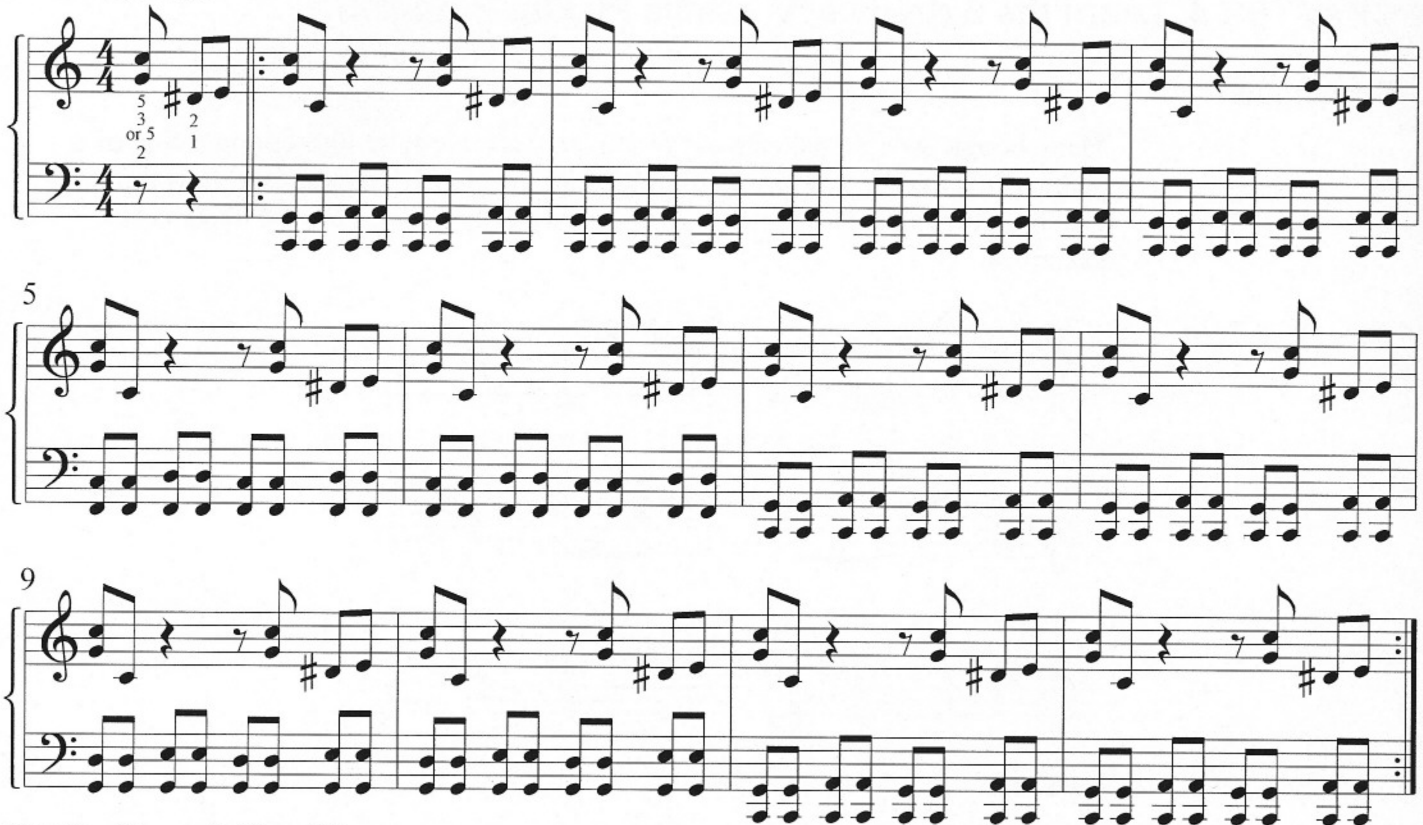
The first time through this section, learn the first exercise using the bass line that you selected in Chapter 2. In subsequent passes through this section, go on to some of the other exercises, or practice with different bass lines selected from Chapter 2.

Start practicing these exercises by playing very slowly, emphasizing accuracy. If necessary, learn the right-hand part alone first.

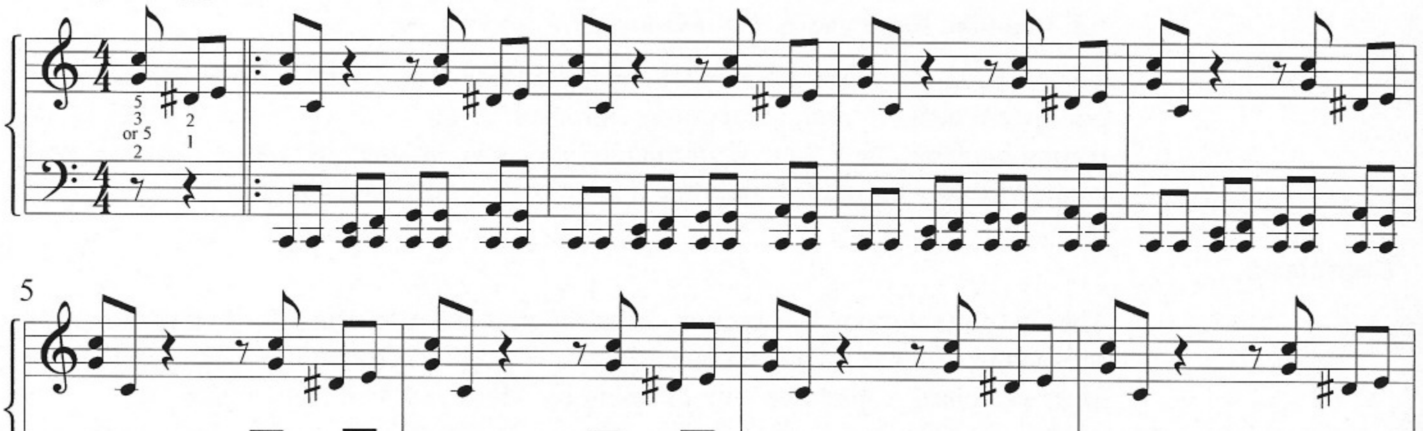
Note that the last two exercises aren't strictly five-note figures. However, they do have the same duration as five eighth notes.

Pickup-Putdown Exercise 1

Basic Bass Line

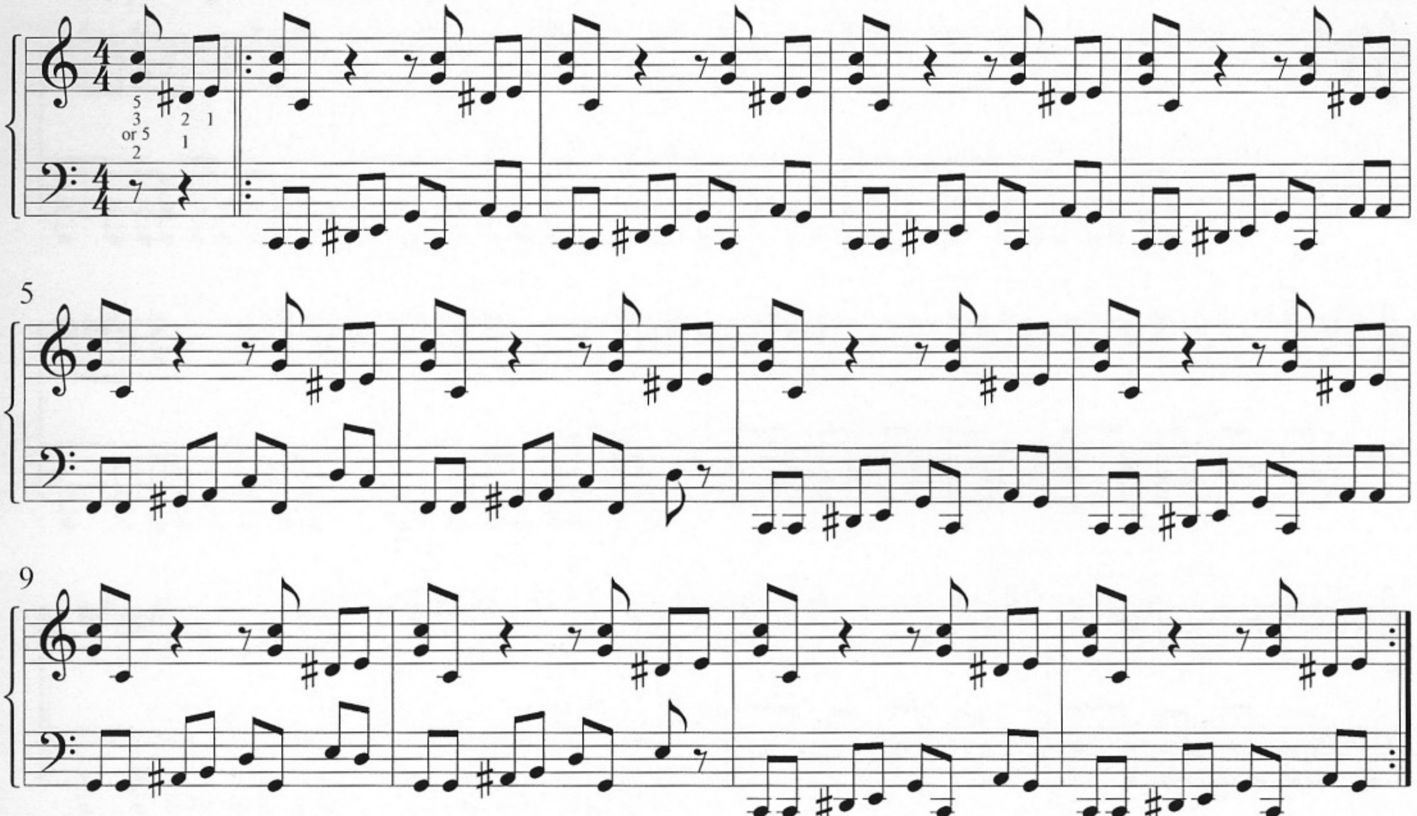

5
3
or 5
2
2
1
5
9

Monday Struggle Bass Line

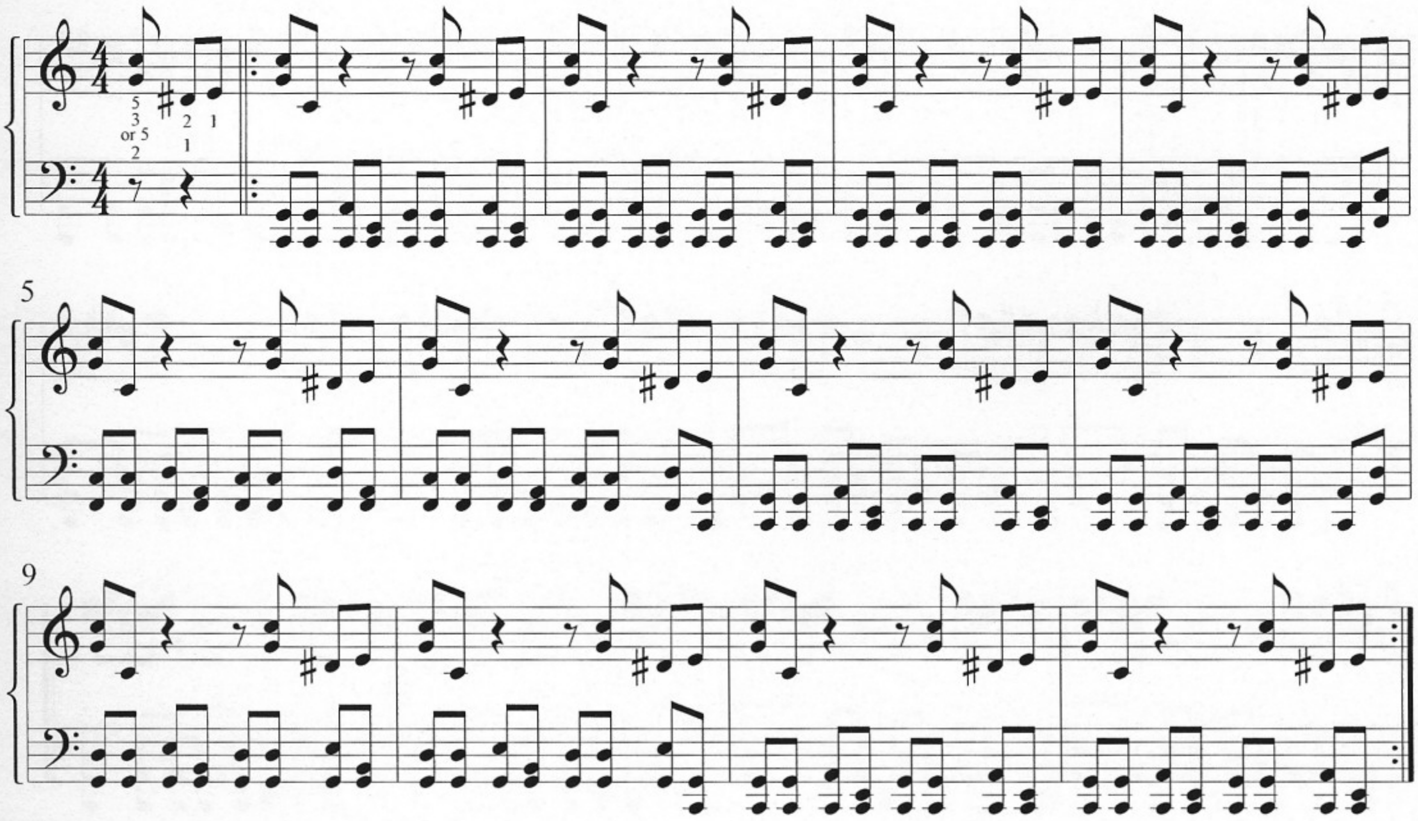

5
3
or 5
2
2
1
5
9

Pickup-Putdown Exercise 1

Death Ray Boogie Bass Line

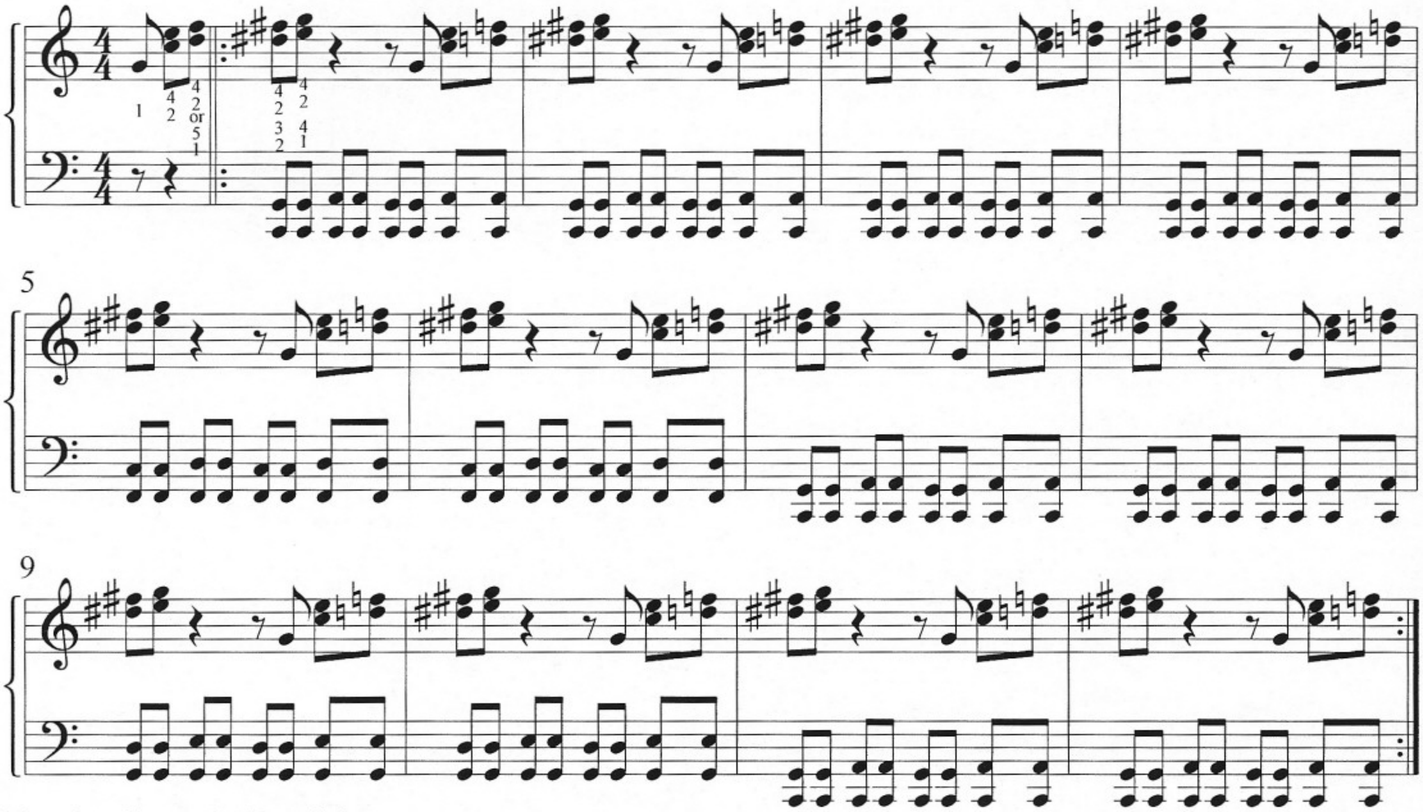

5
3
or 5
2
2 1
1
5
9

Roll 'Em Pete Bass Line

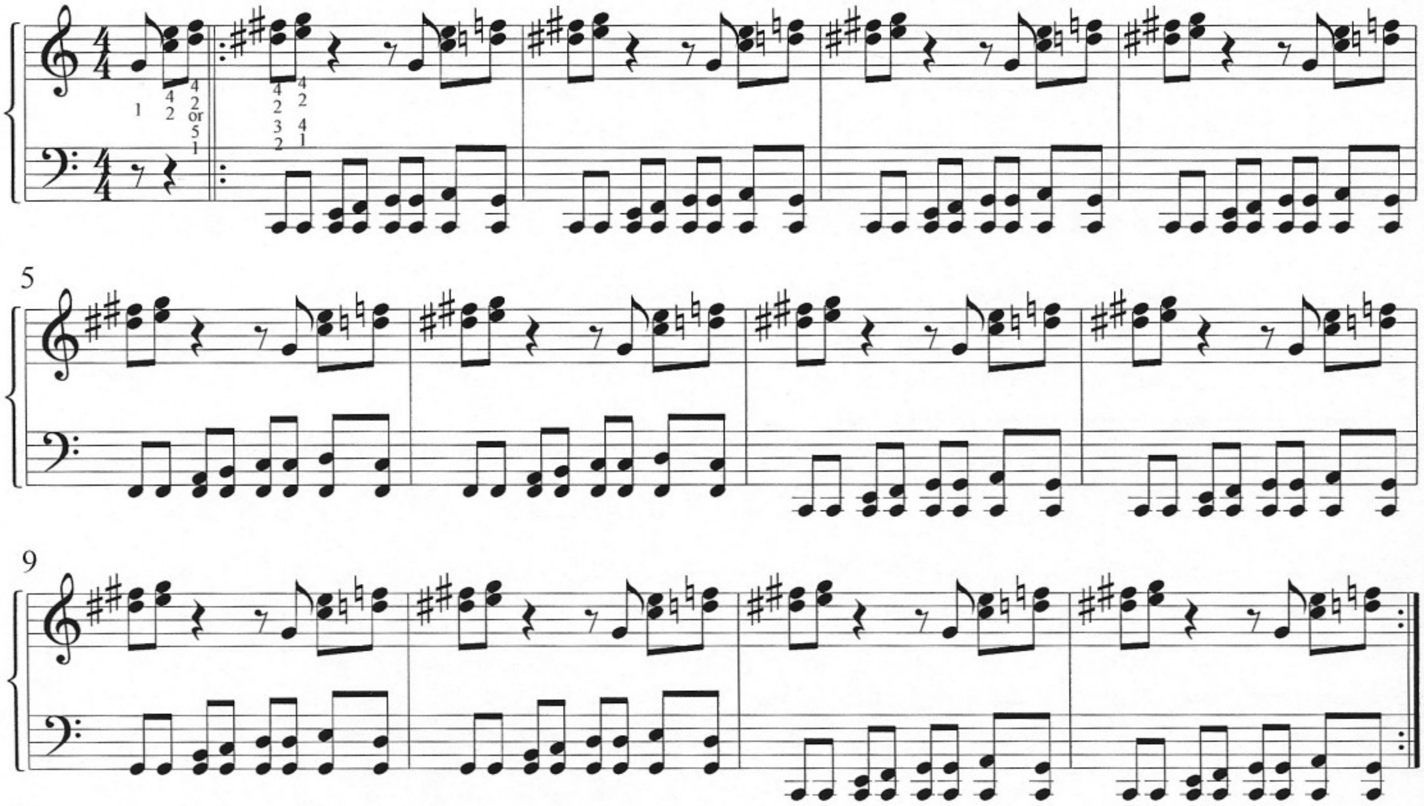

5
3
or 5
2
2 1
1
5
9

Pickup-Putdown Exercise 2

Basic Bass Line

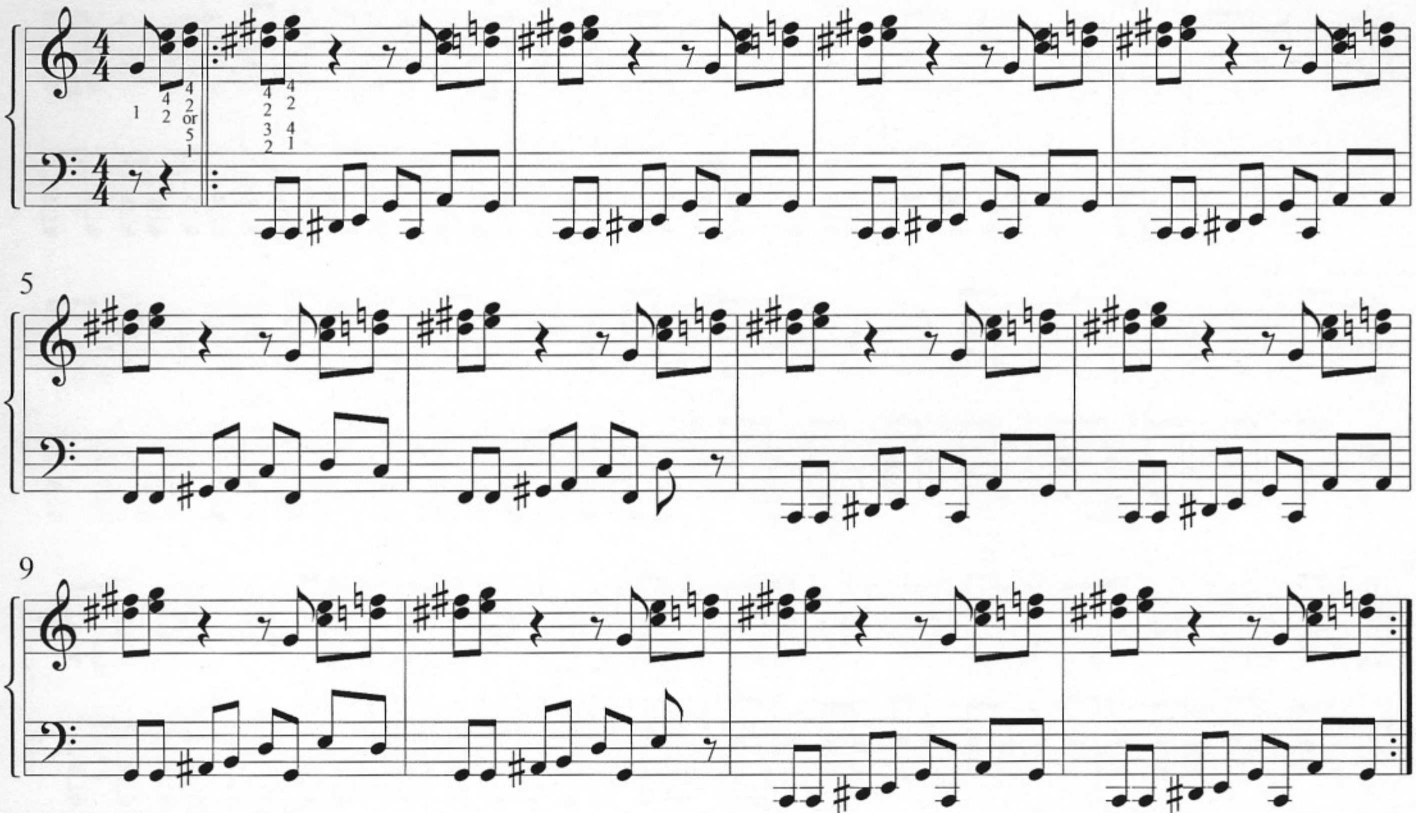

1
4
2
4
2
or
5
1
4
2
3
2
4
2
4
1
5
9

Monday Struggle Bass Line

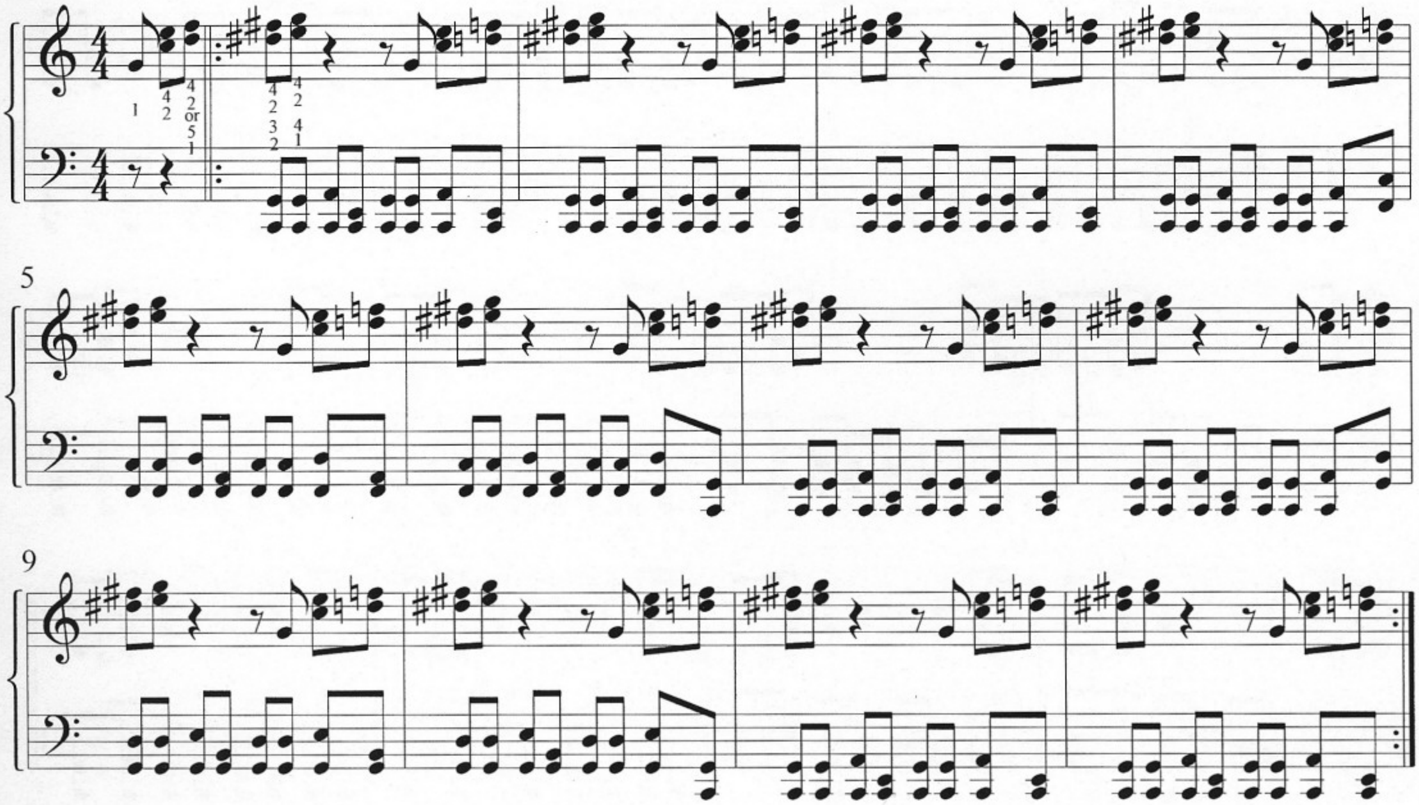

1
4
2
4
2
or
5
1
4
2
3
2
4
2
4
1
5
9

Pickup-Putdown Exercise 2

Death Ray Boogie Bass Line

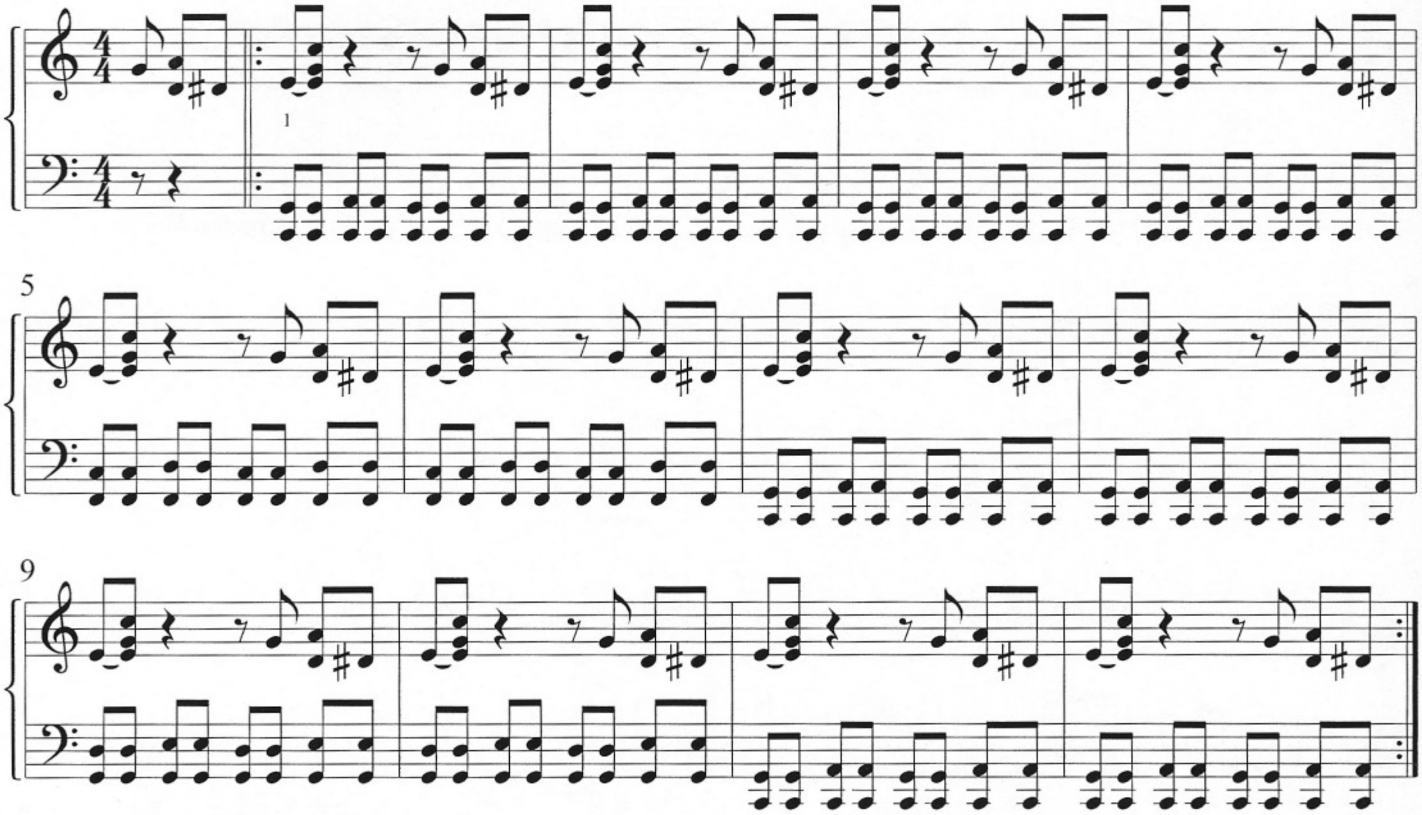


Roll 'Em Pete Bass Line

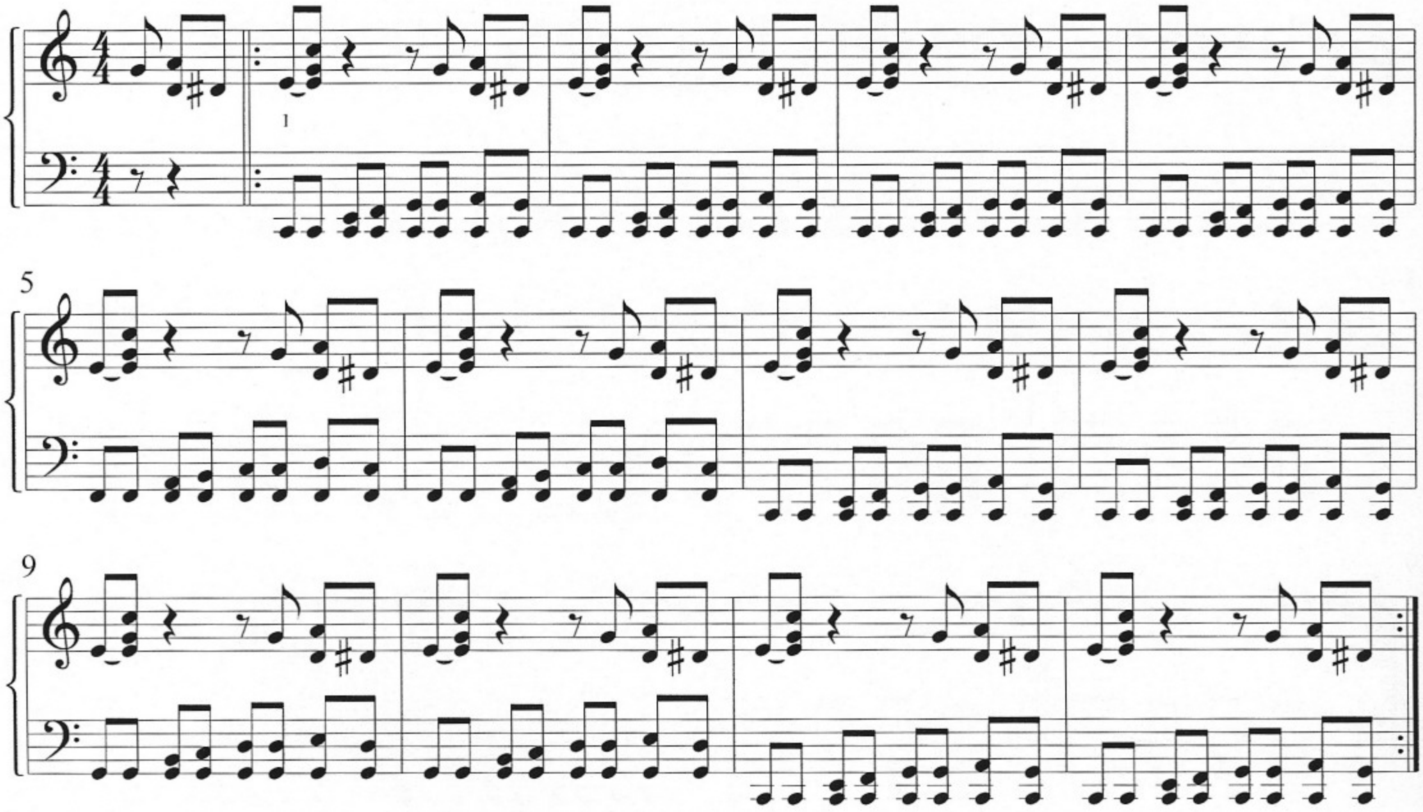


Pickup-Putdown Exercise 3

Basic Bass Line

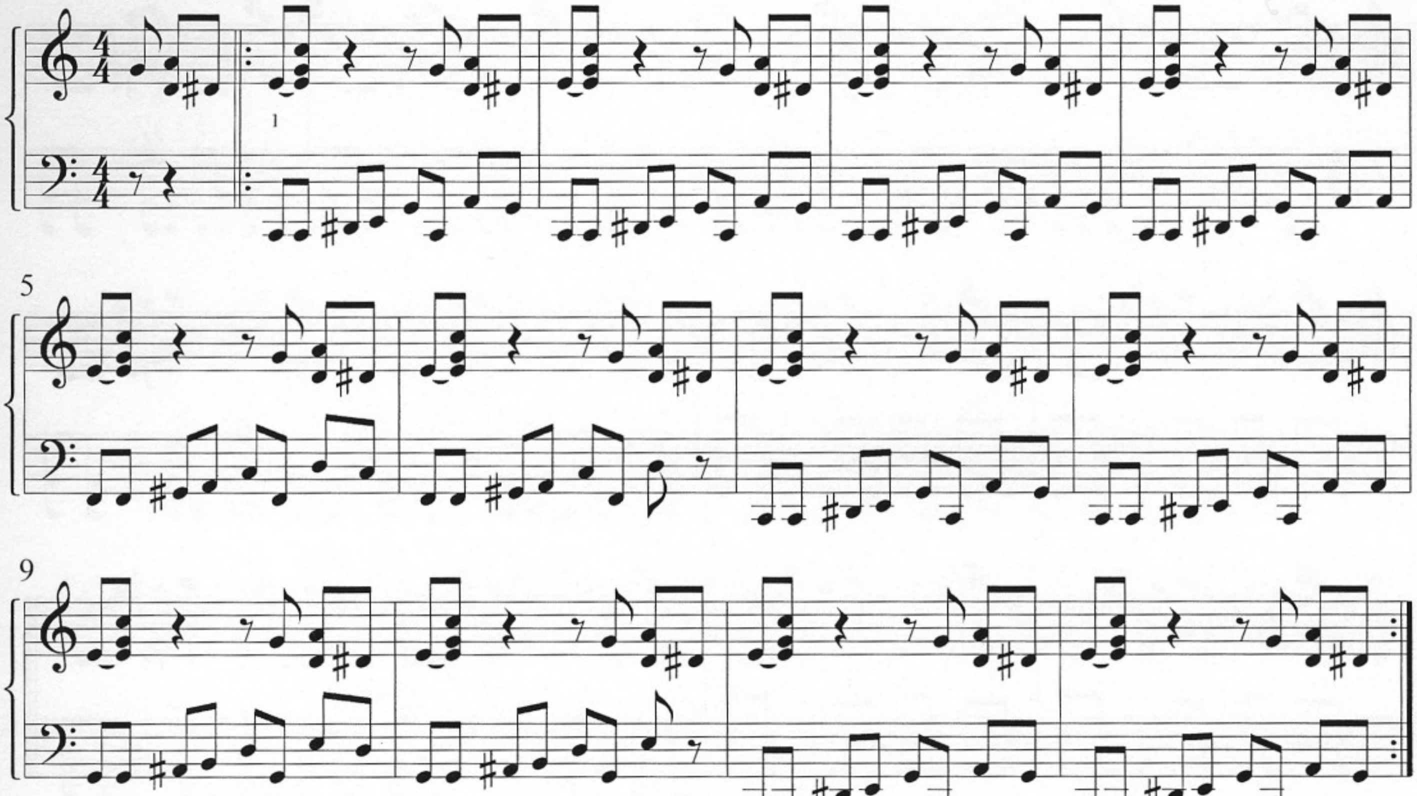


Monday Struggle Bass Line

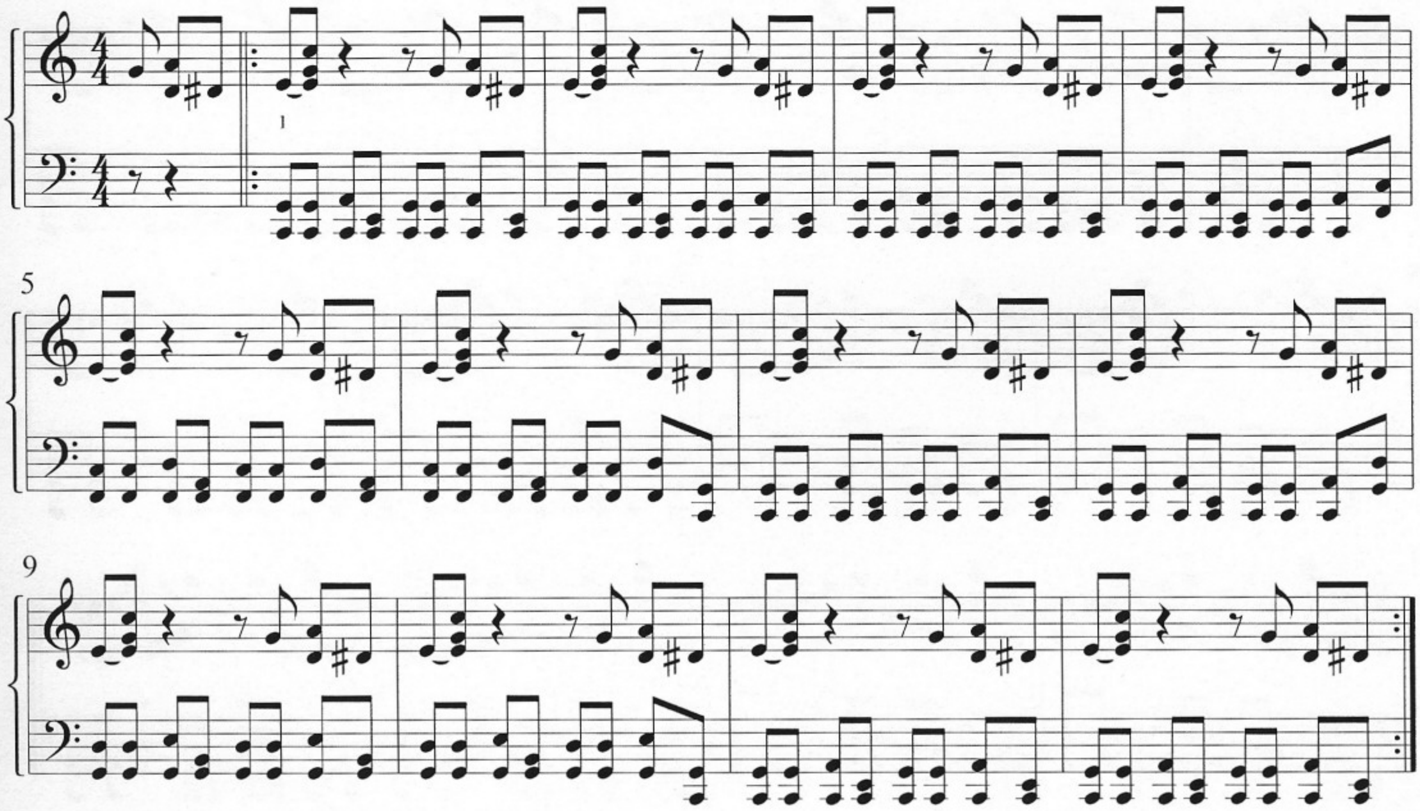


Pickup-Putdown Exercise 3

Death Ray Boogie Bass Line

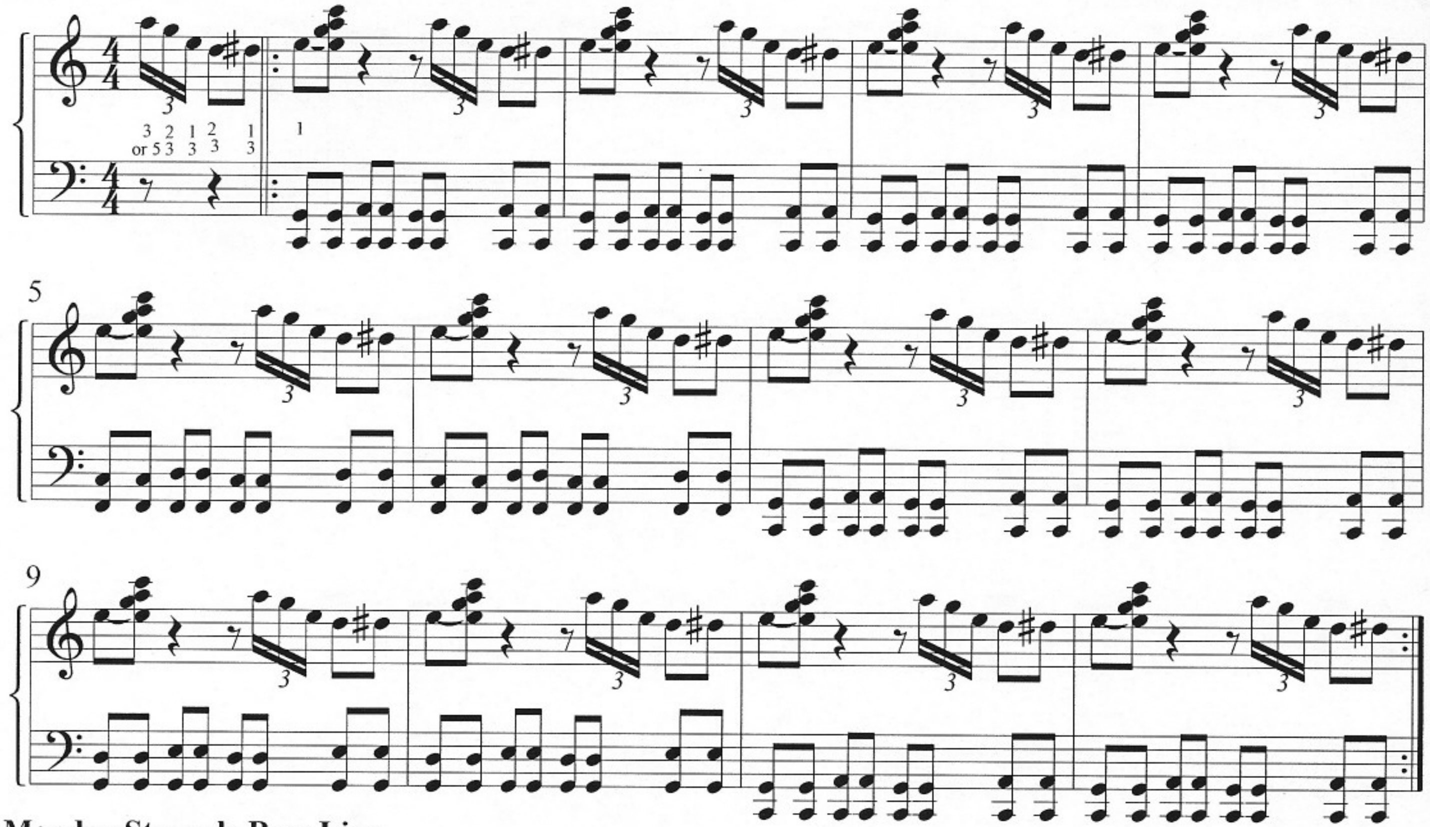


Roll 'Em Pete Bass Line

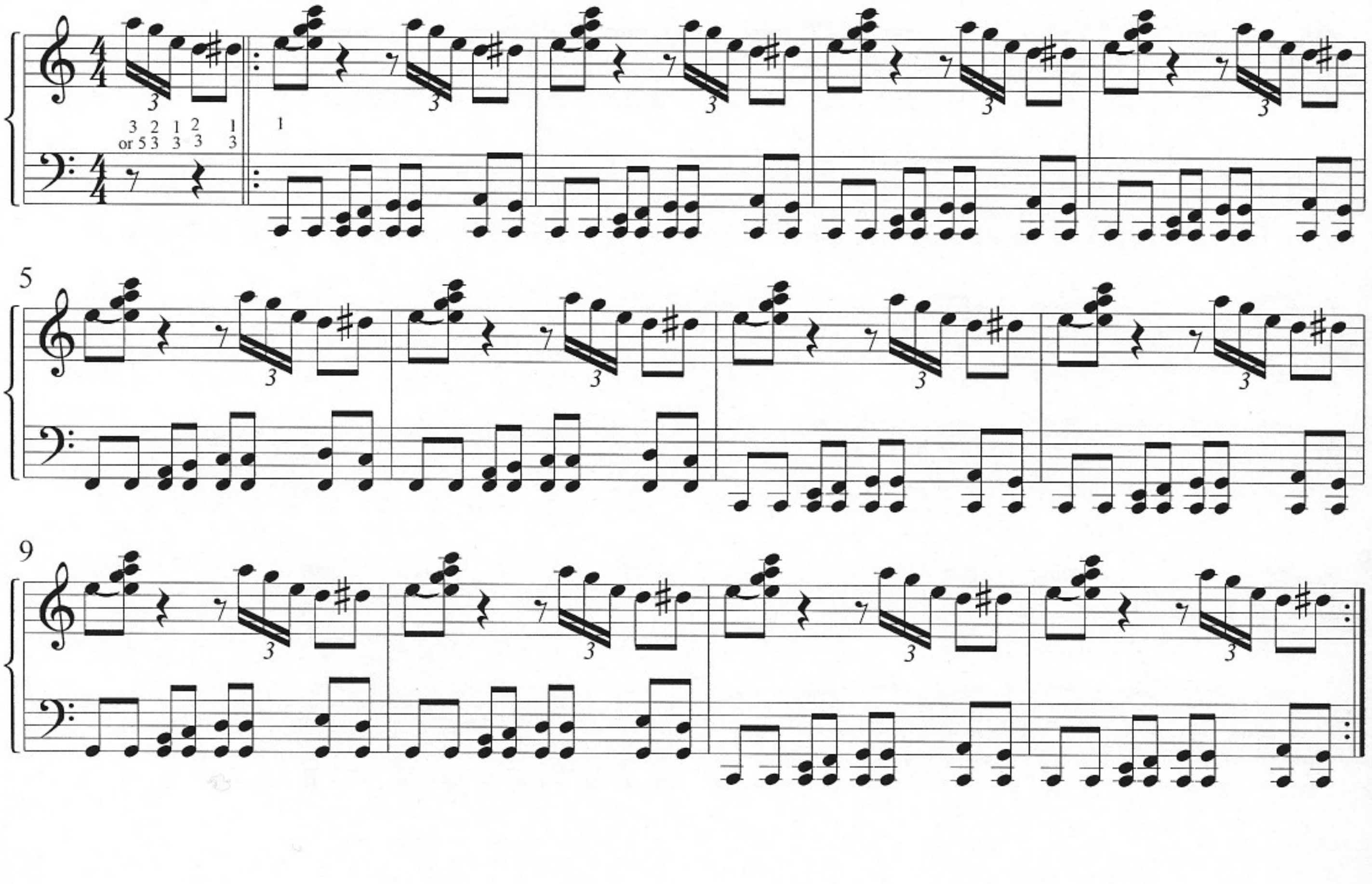


Pickup-Putdown Exercise 4

Basic Bass Line

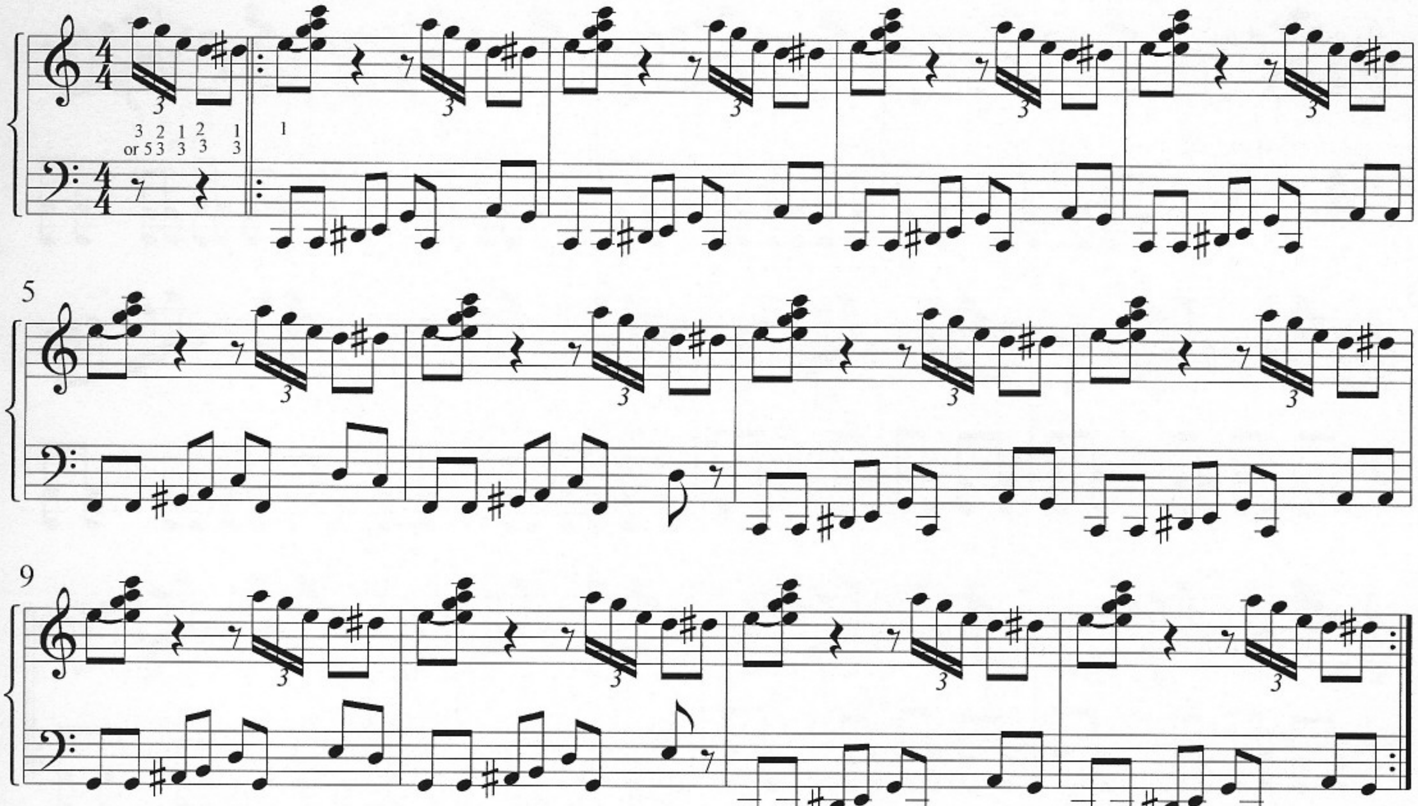

3 2 1 2 1
or 5 3 3 3 3 3
1
5
9

Monday Struggle Bass Line

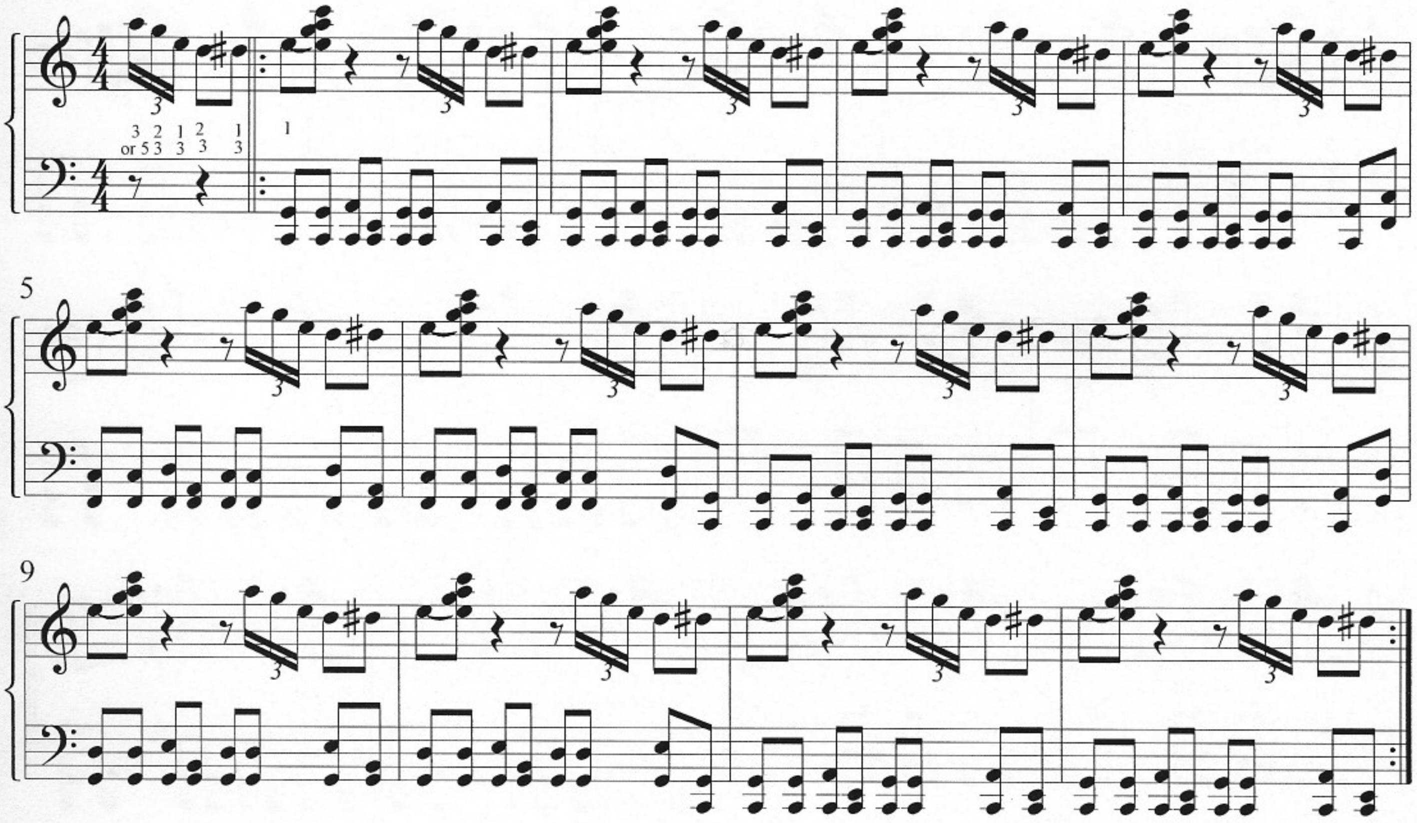

3 2 1 2 1
or 5 3 3 3 3 3
1
5
9

Pickup-Putdown Exercise 4

Death Ray Boogie Bass Line

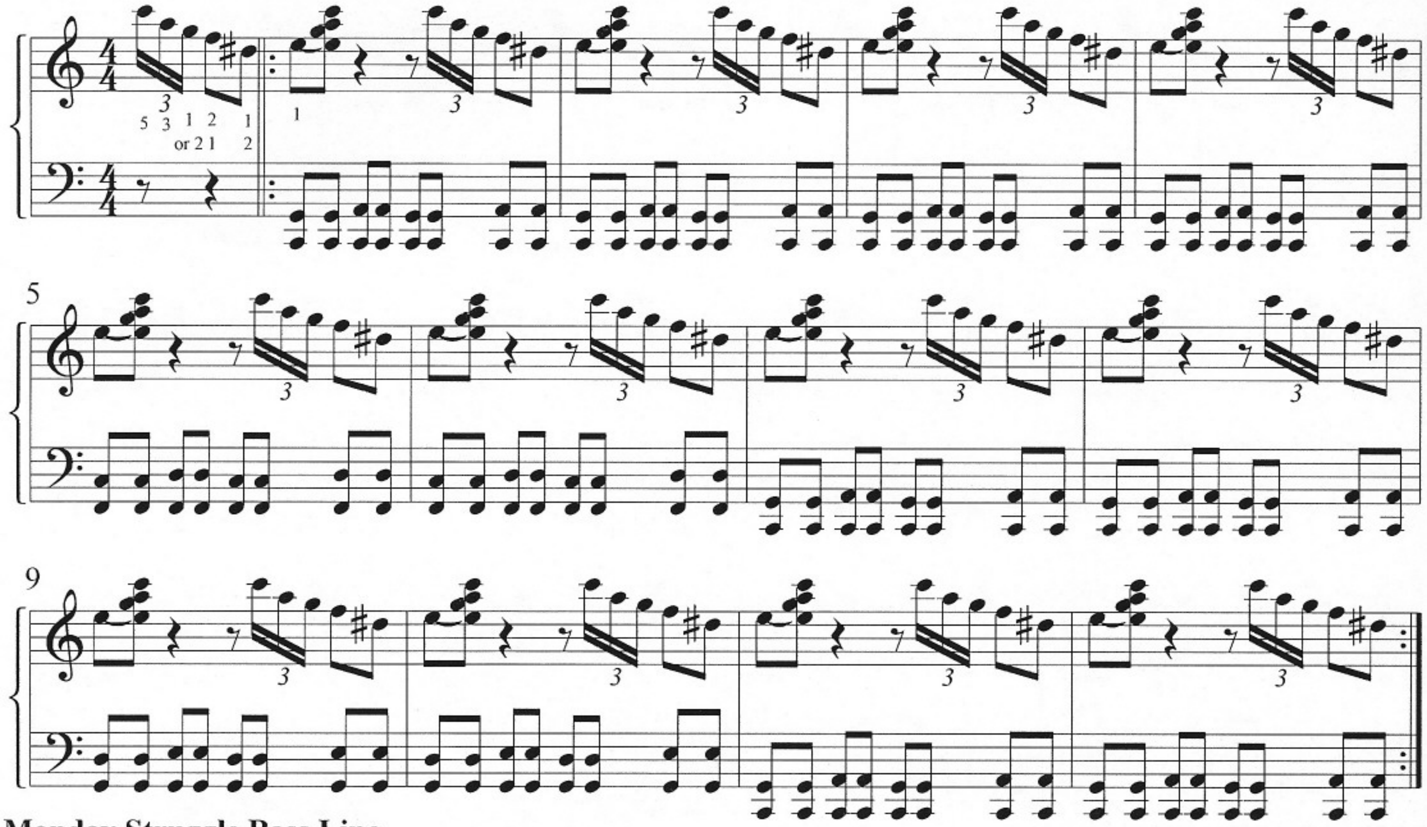

3 2 1 2 1
or 5 3 3 3 3
1
5
9

Roll 'Em Pete Bass Line

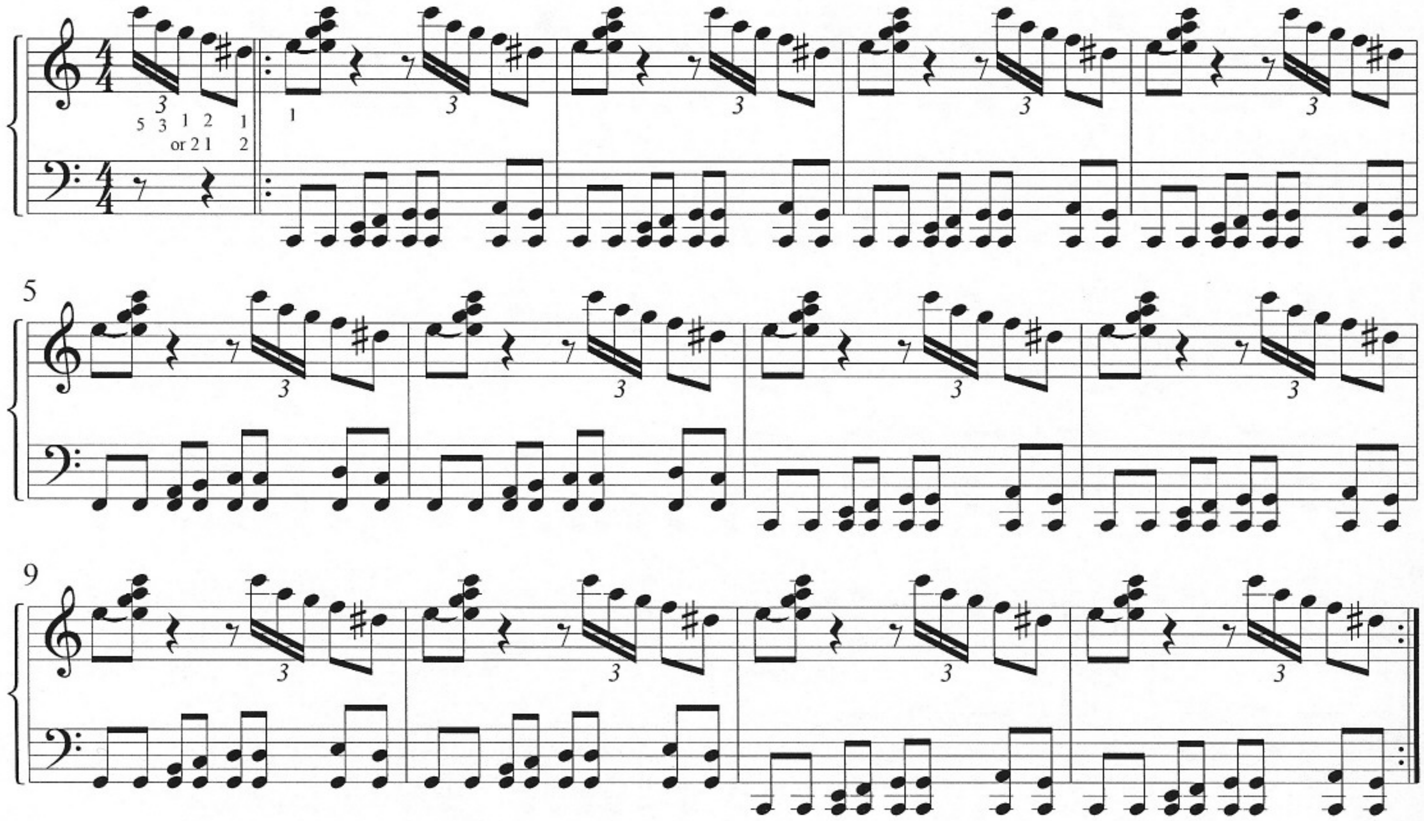

3 2 1 2 1
or 5 3 3 3 3
1
5
9

Pickup-Putdown Exercise 5

Basic Bass Line

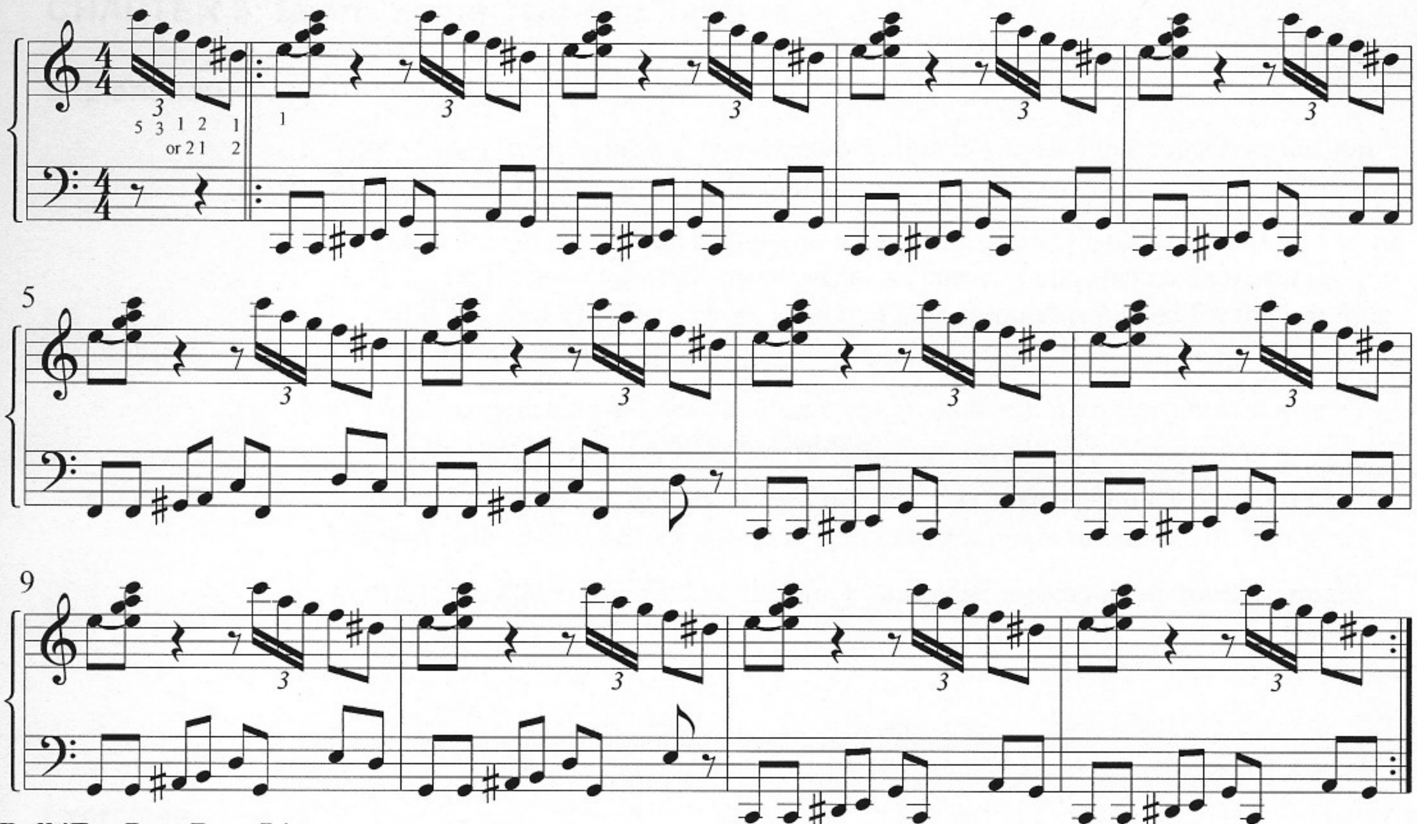

5 3 1 2 1
or 2 1 2
1
5
9

Monday Struggle Bass Line

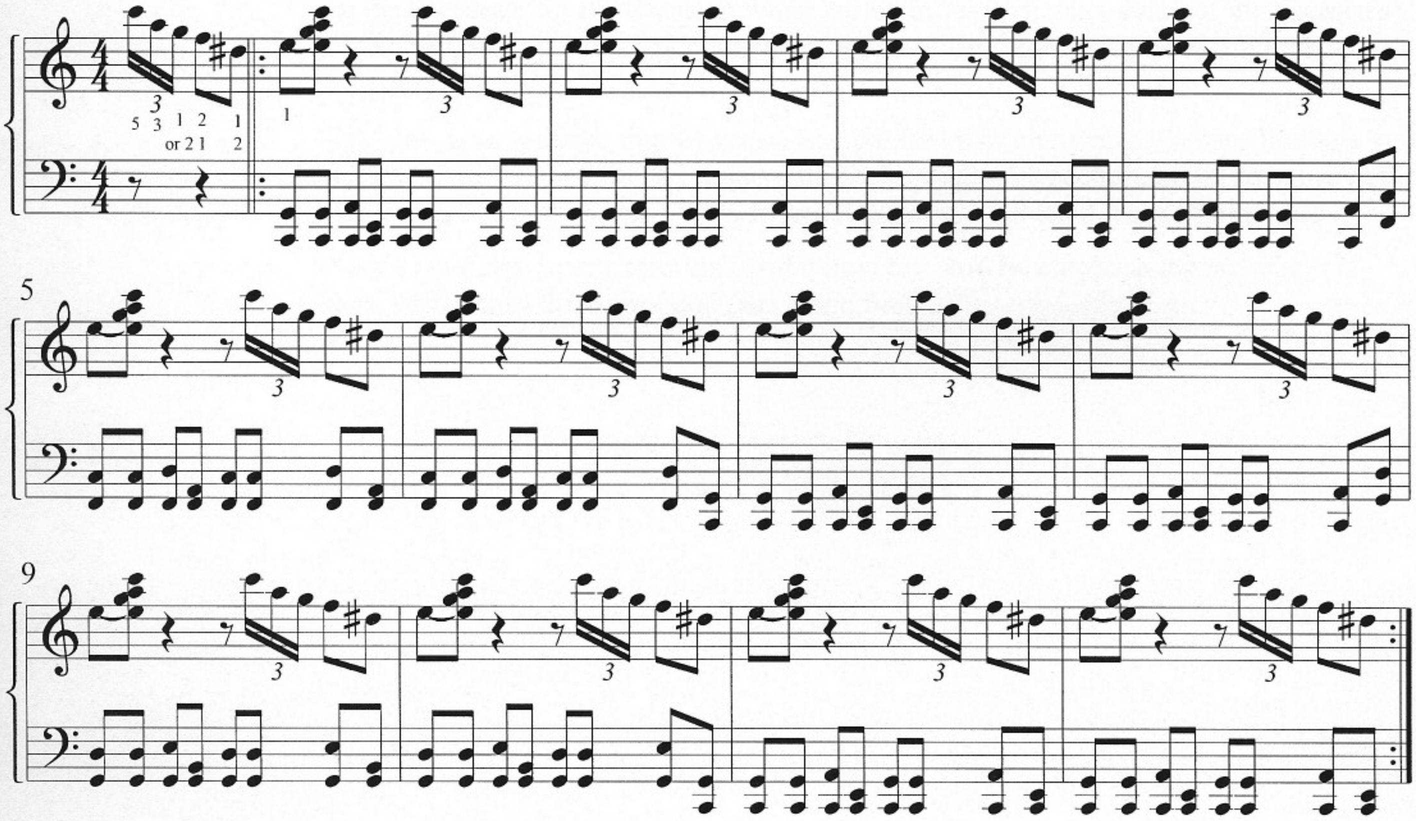

5 3 1 2 1
or 2 1 2
1
5
9

Pickup-Putdown Exercise 5

Death Ray Boogie Bass Line


3
5 3 1 2 1
or 2 1 2
1
5
9

Roll 'Em Pete Bass Line


3
5 3 1 2 1
or 2 1 2
1
5
9

CHAPTER 5: Learn Some Two-Bar Figures

Explanation

Very frequently in boogie woogie, two-bar figures are used in a repetitive fashion. They are used in at least two different ways:

- They are simply repeated over and over for an entire 12-bar chorus. This means that the figure is repeated six times for a chorus. It can also mean that it is repeated four times in a chorus and that a turnaround is played for the last four bars of the chorus.
- They can be alternated with other melodic material. You learn how to use two-bar figures in this way in the next chapter.

When you use two-bar figures in the first way, you have a choice when the chord changes to the subdominant in bars 5-6 and the dominant in bars 9-10. You may:

- Play the figure without any change. In this case, a pleasing dissonance might occur.

  or

- Transpose the figure to use the notes of the new chord.

Exercises

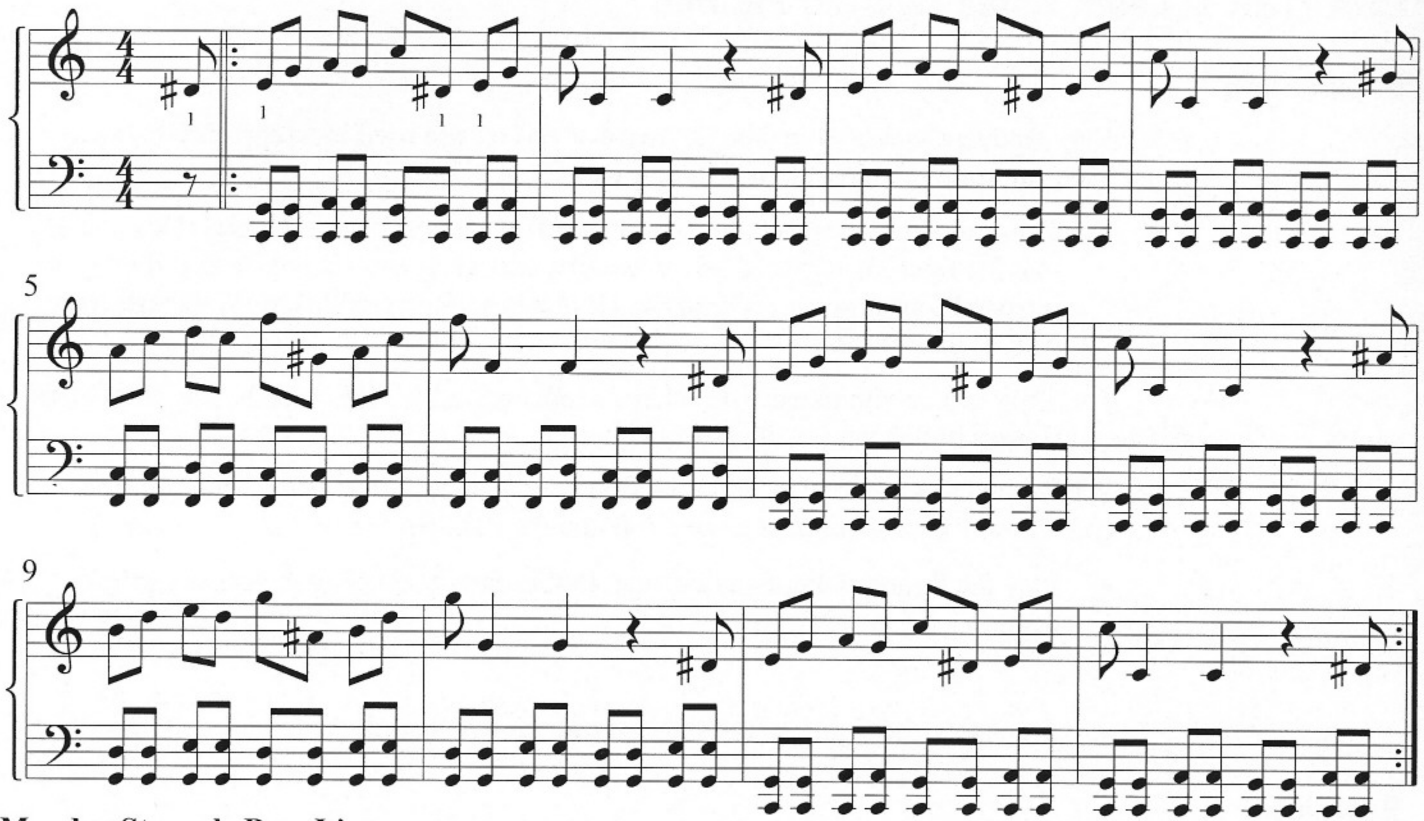
In the exercises for this chapter, when the harmonies change, some of the exercises have the figure without any change and some of the exercises have the figure transposed.

The first time through this section, learn the first exercise using the bass line that you selected in Chapter 2. In subsequent passes through this section, go on to some of the other exercises, or practice with different bass lines selected from Chapter 2.

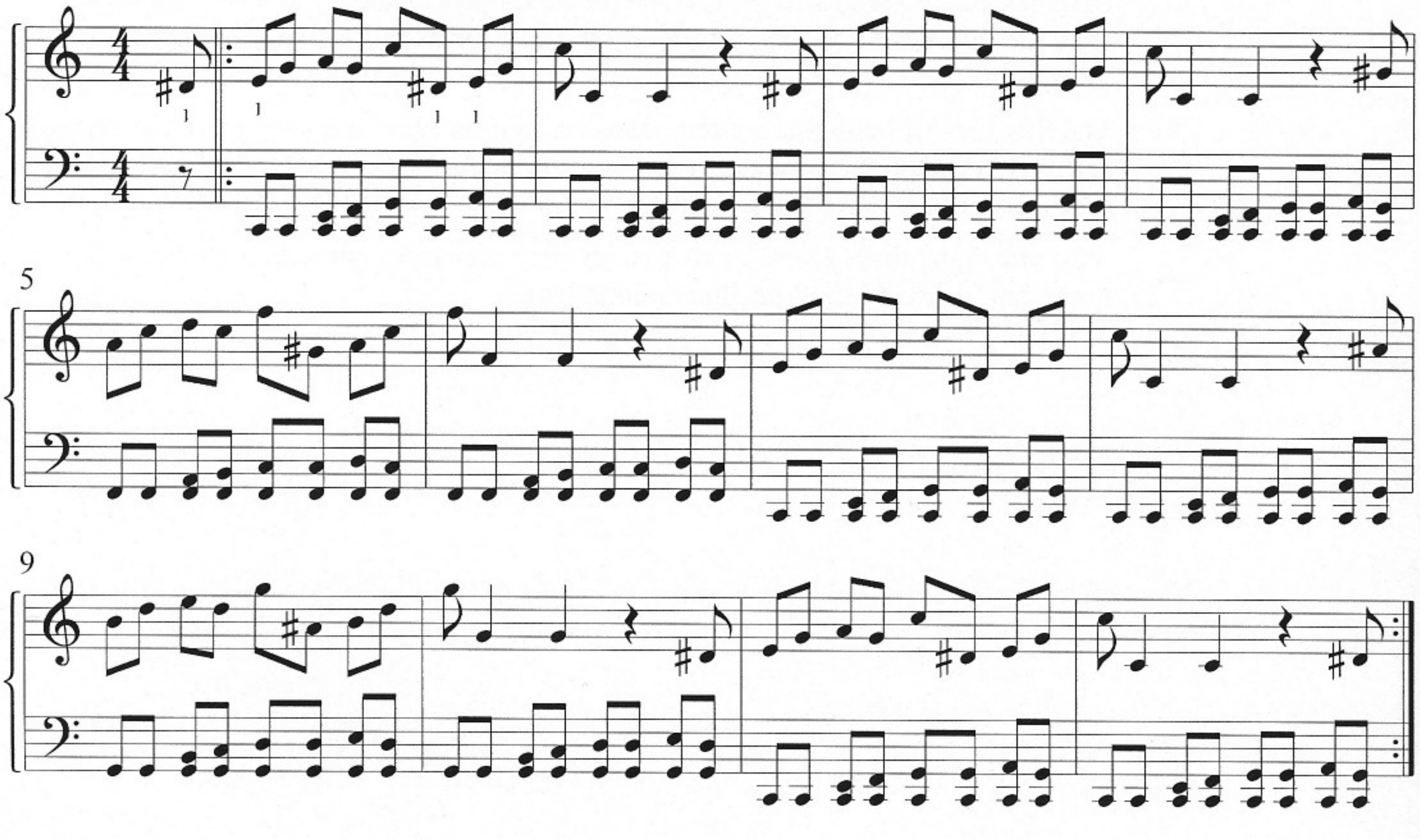
Start practicing these exercises by playing very slowly, emphasizing accuracy. If necessary, learn the right-hand part alone first.

Two-Bar Figure Exercise 1

Basic Bass Line

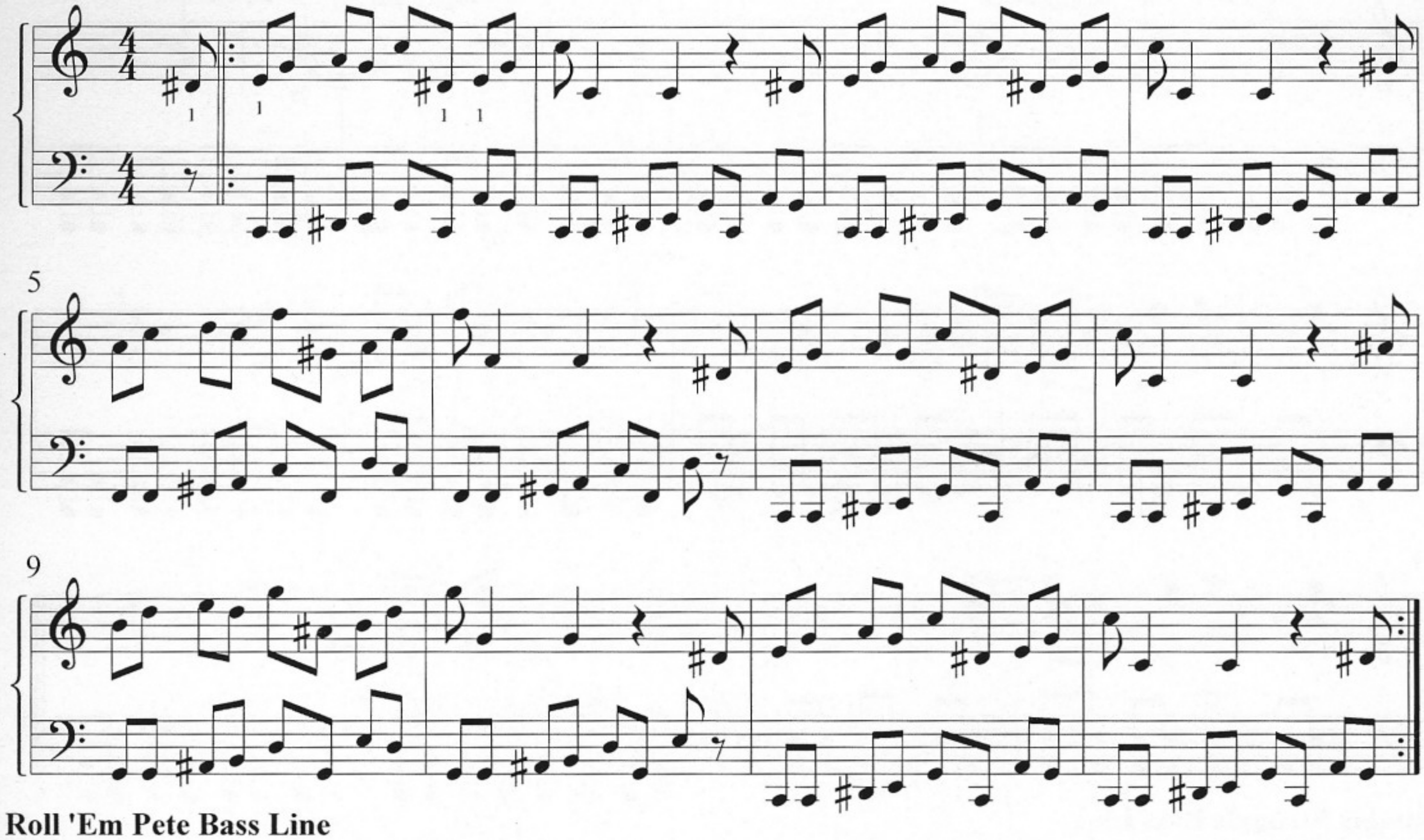


Monday Struggle Bass Line

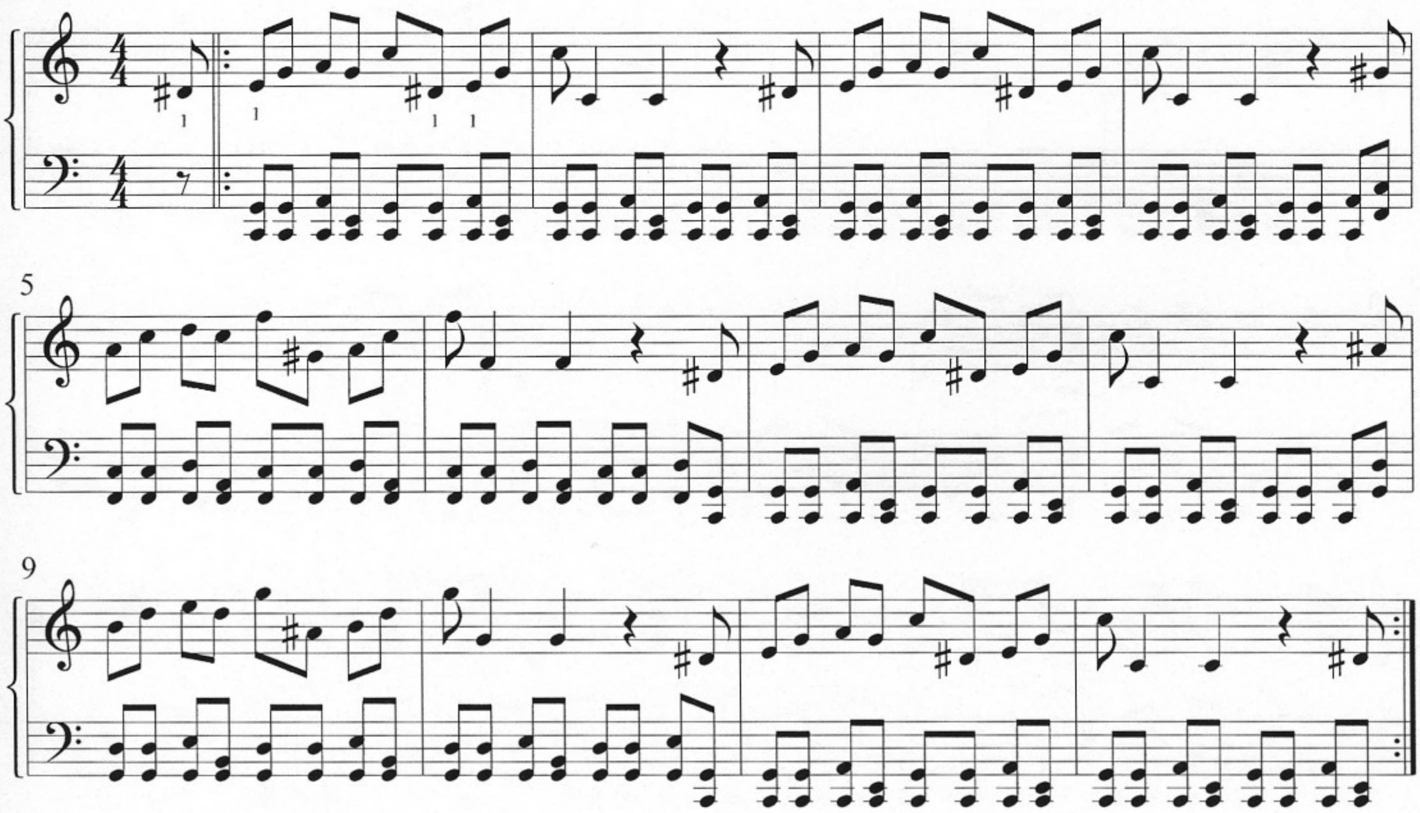


Two-Bar Figure Exercise 1

Death Ray Boogie Bass Line

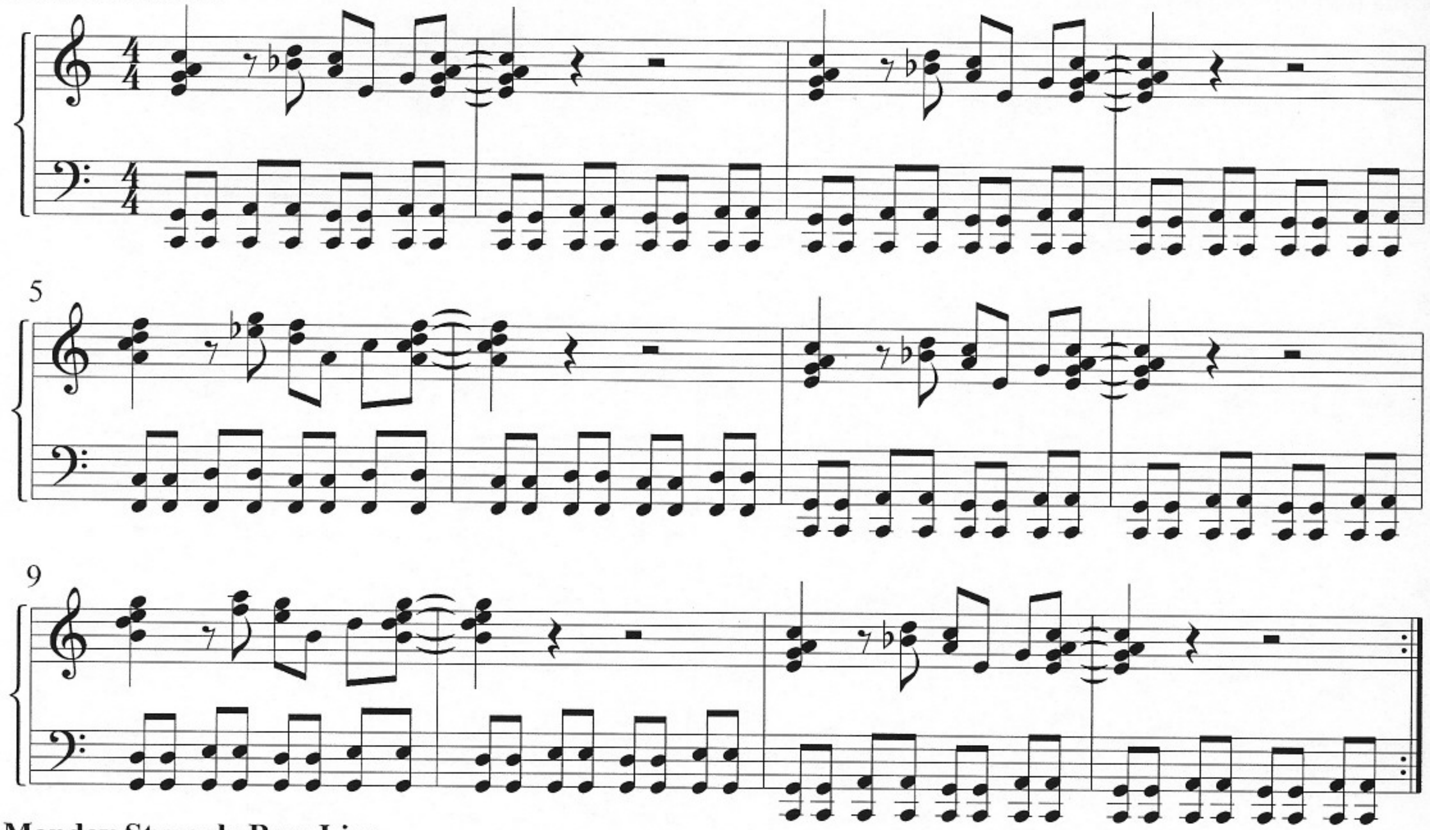


Roll 'Em Pete Bass Line

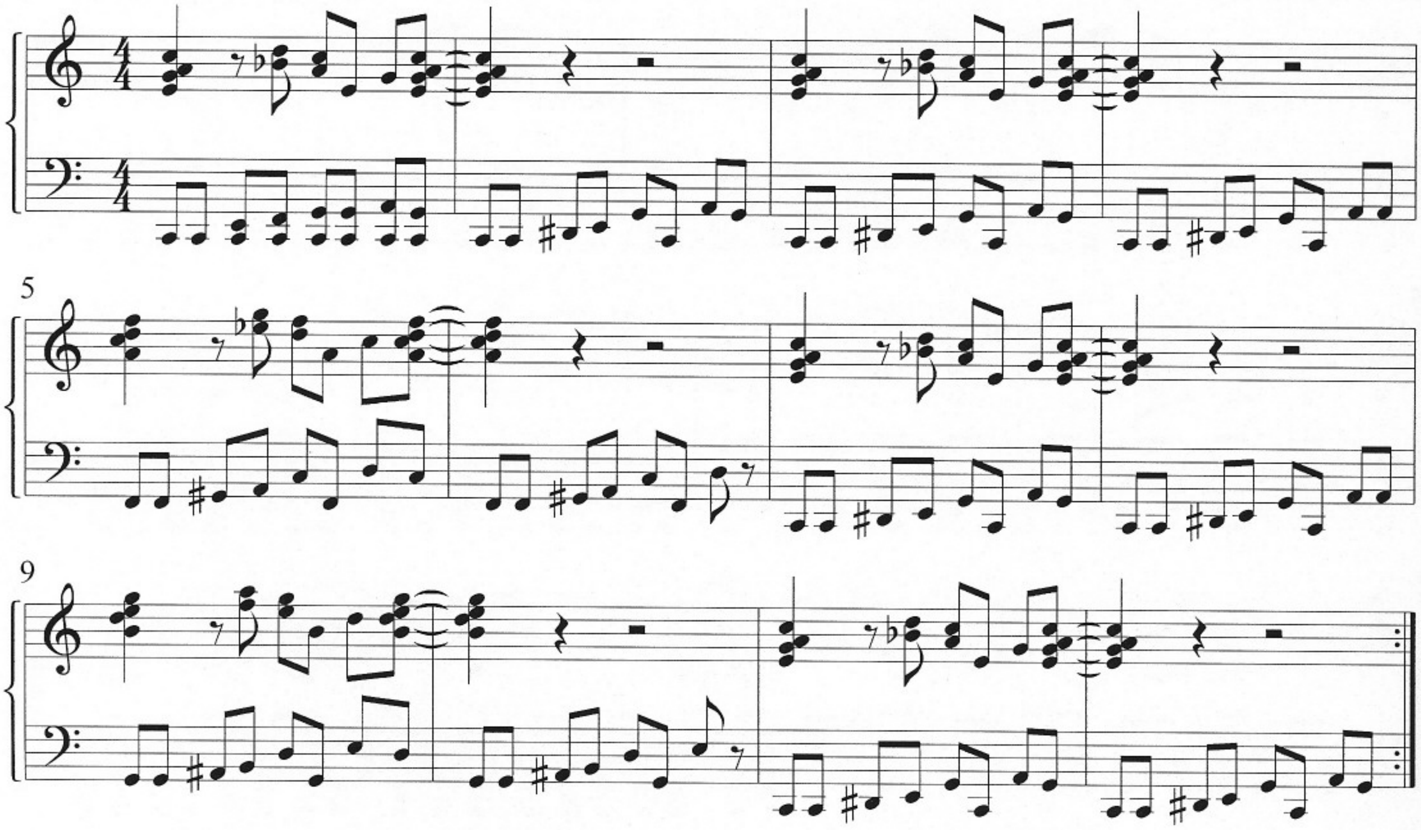


Two-Bar Figure Exercise 2

Basic Bass Line

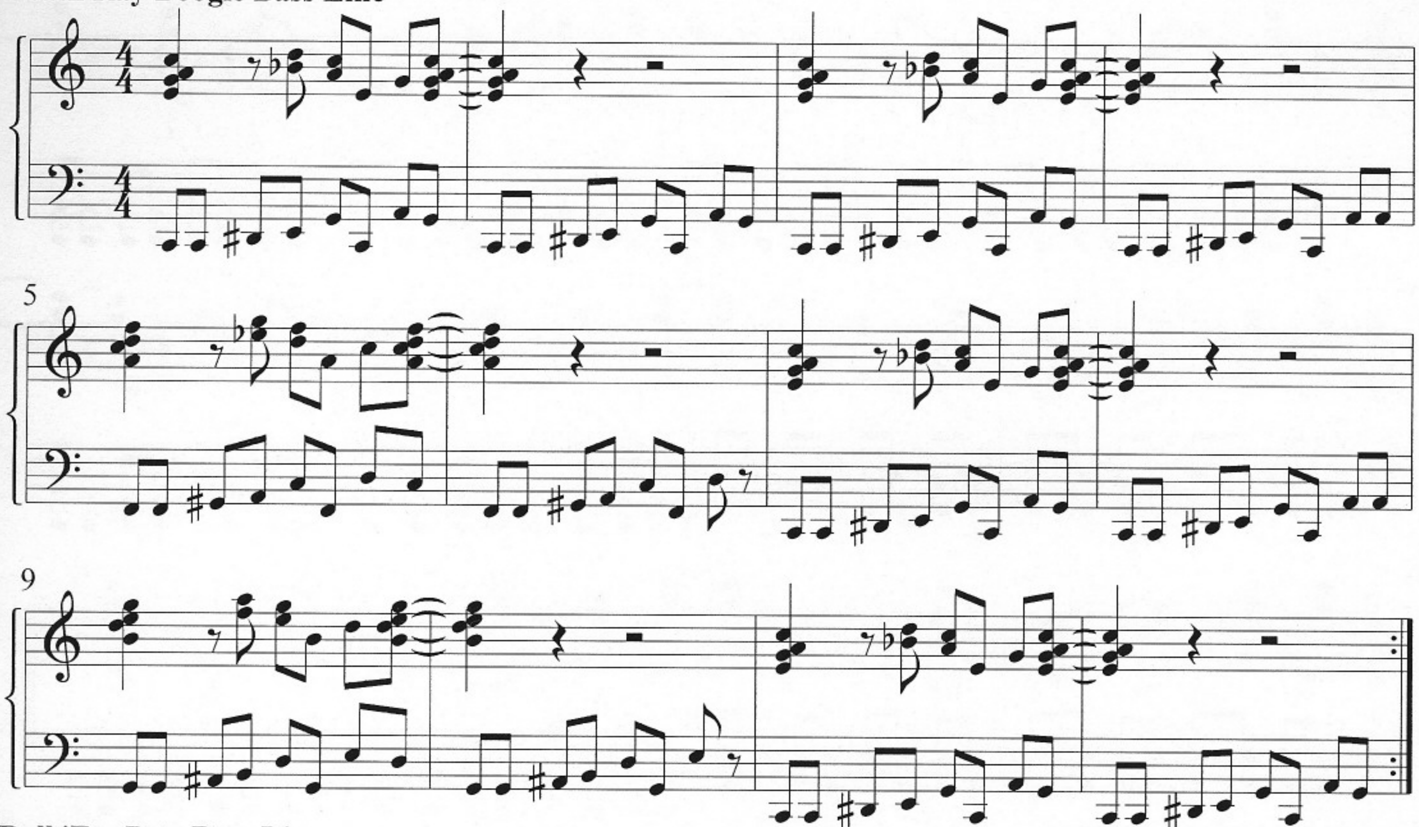


Monday Struggle Bass Line

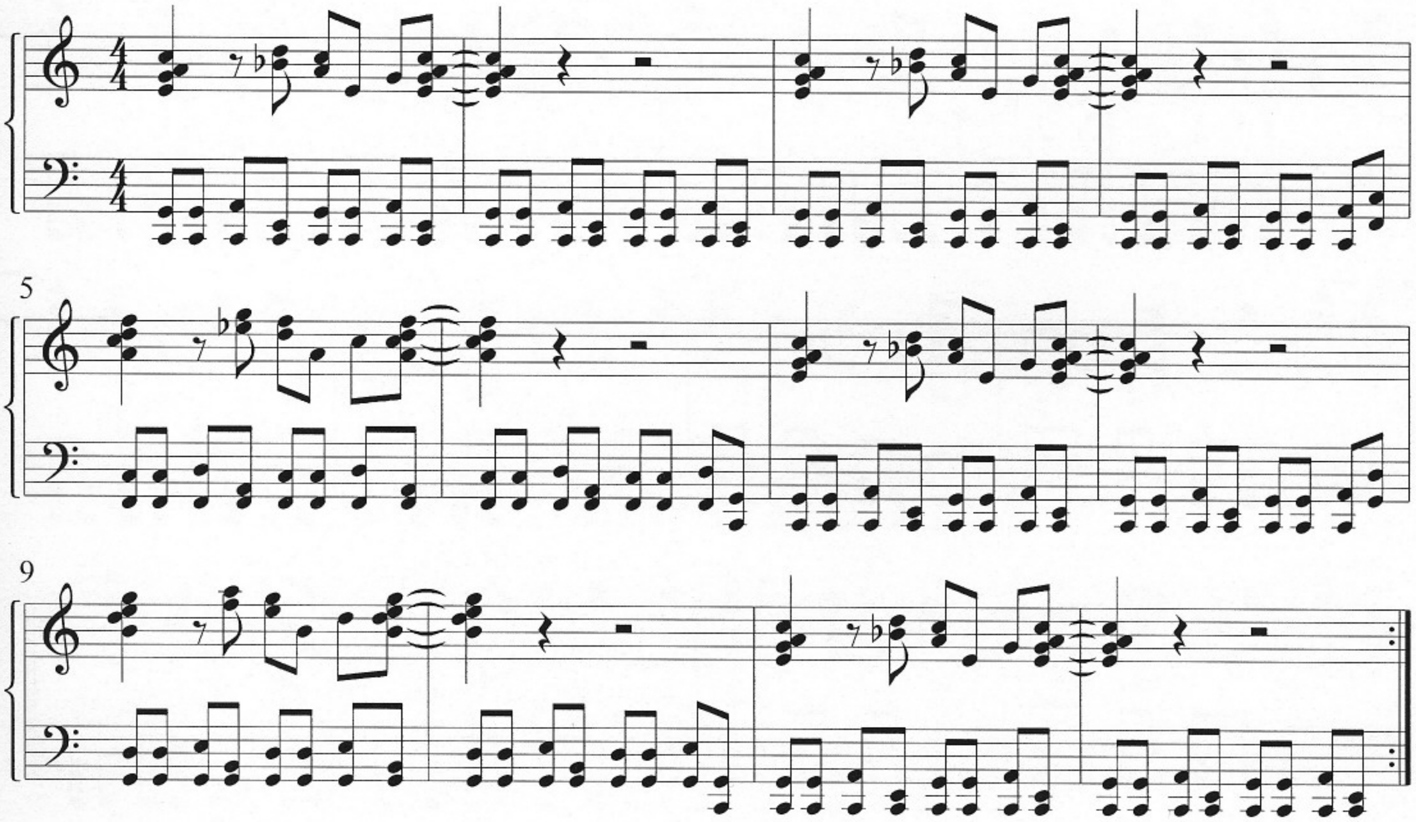


Two-Bar Figure Exercise 2

Death Ray Boogie Bass Line

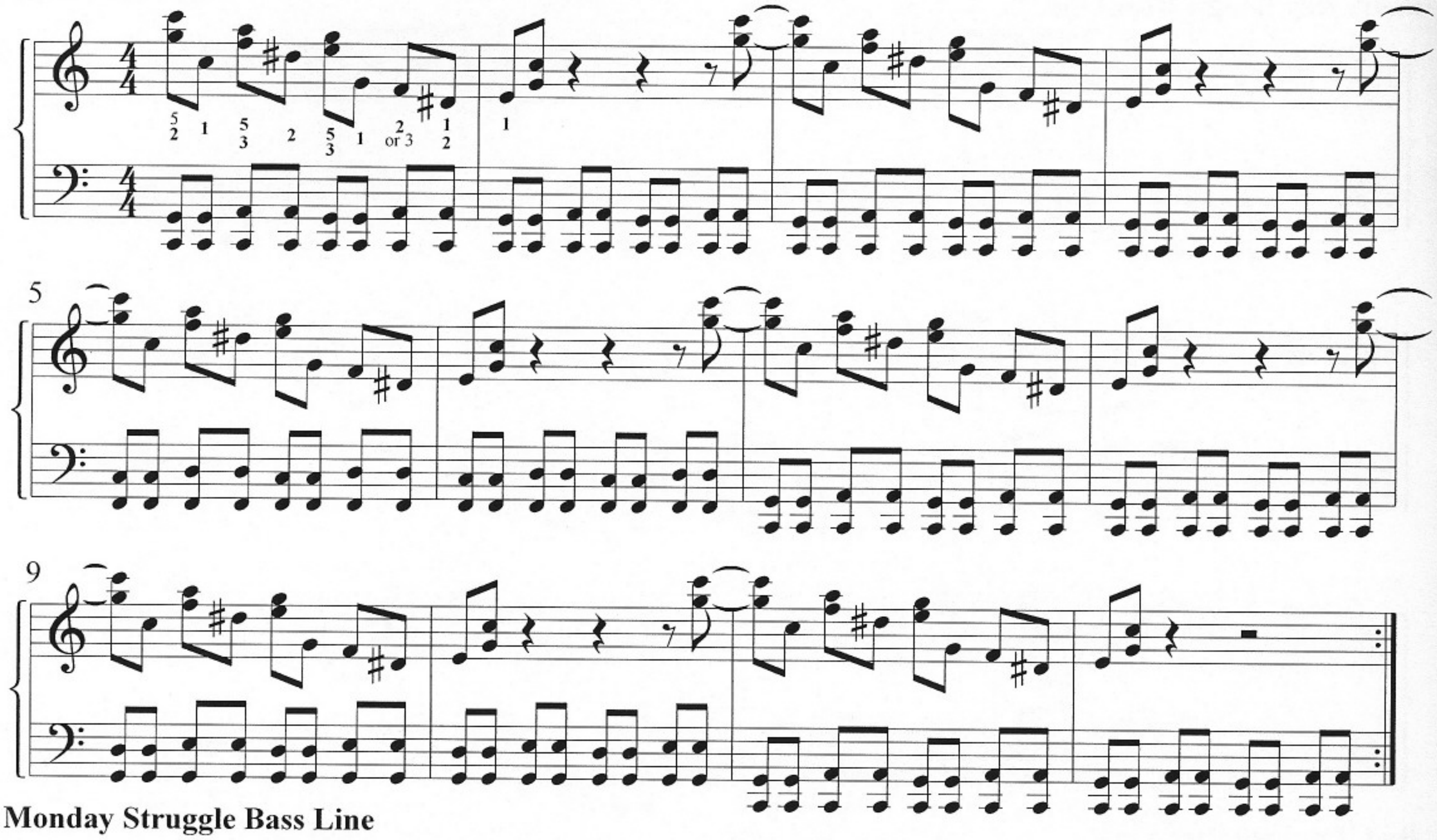


Roll 'Em Pete Bass Line

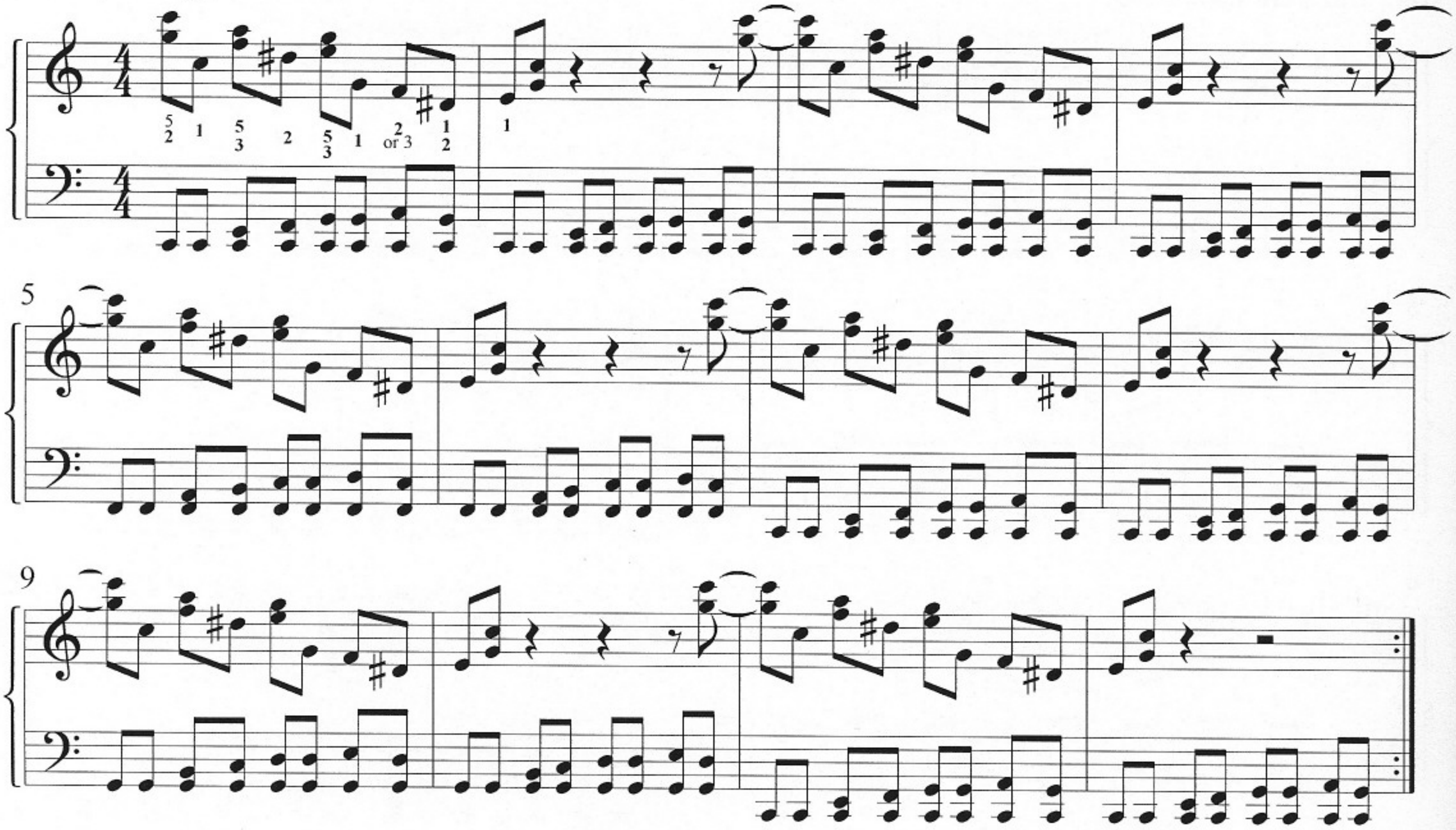


Two-Bar Figure Exercise 3

Basic Bass Line

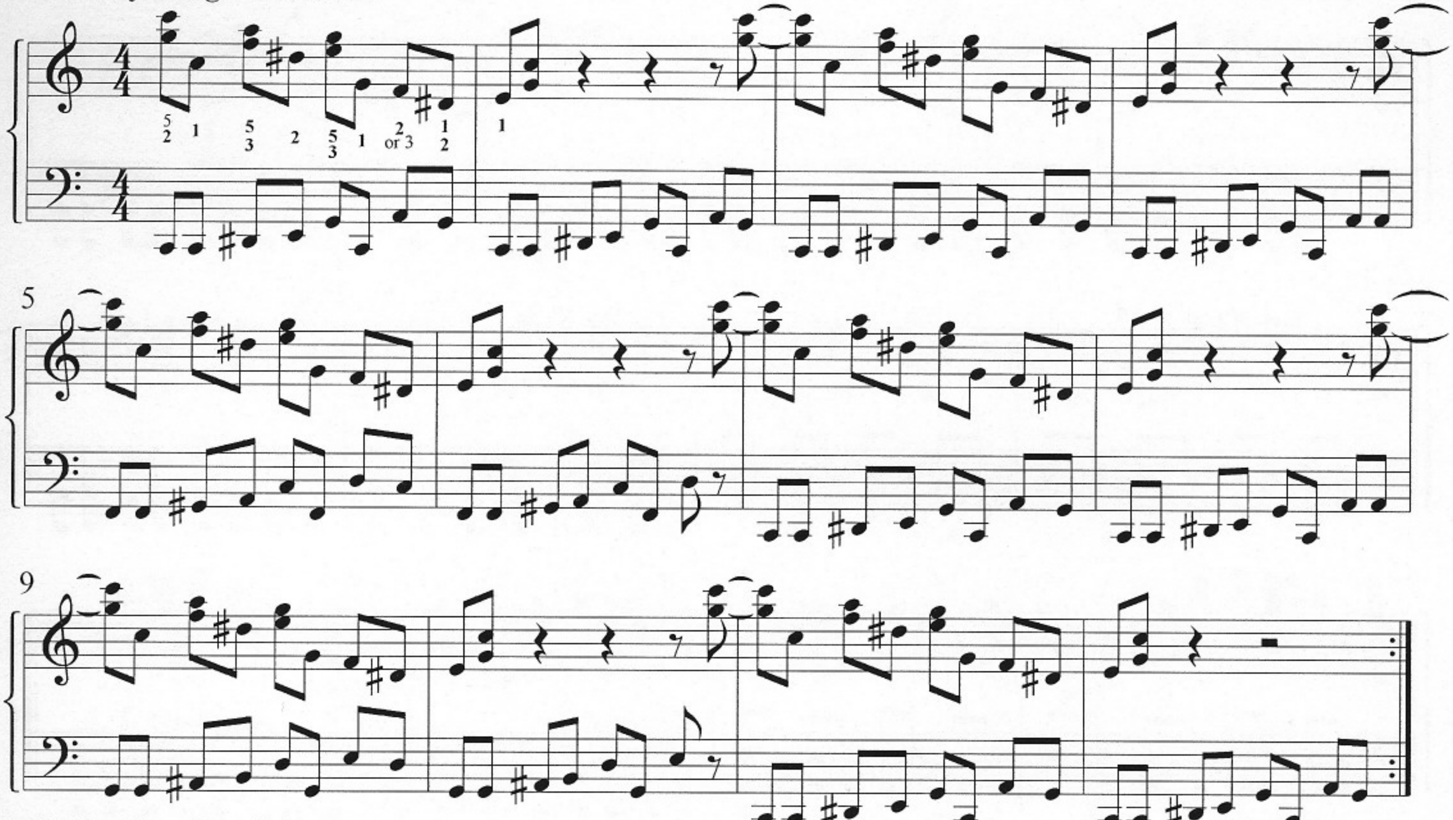

5
2
1
5
3
2
5
3
1
2
or 3
1
2
1
5
9

Monday Struggle Bass Line

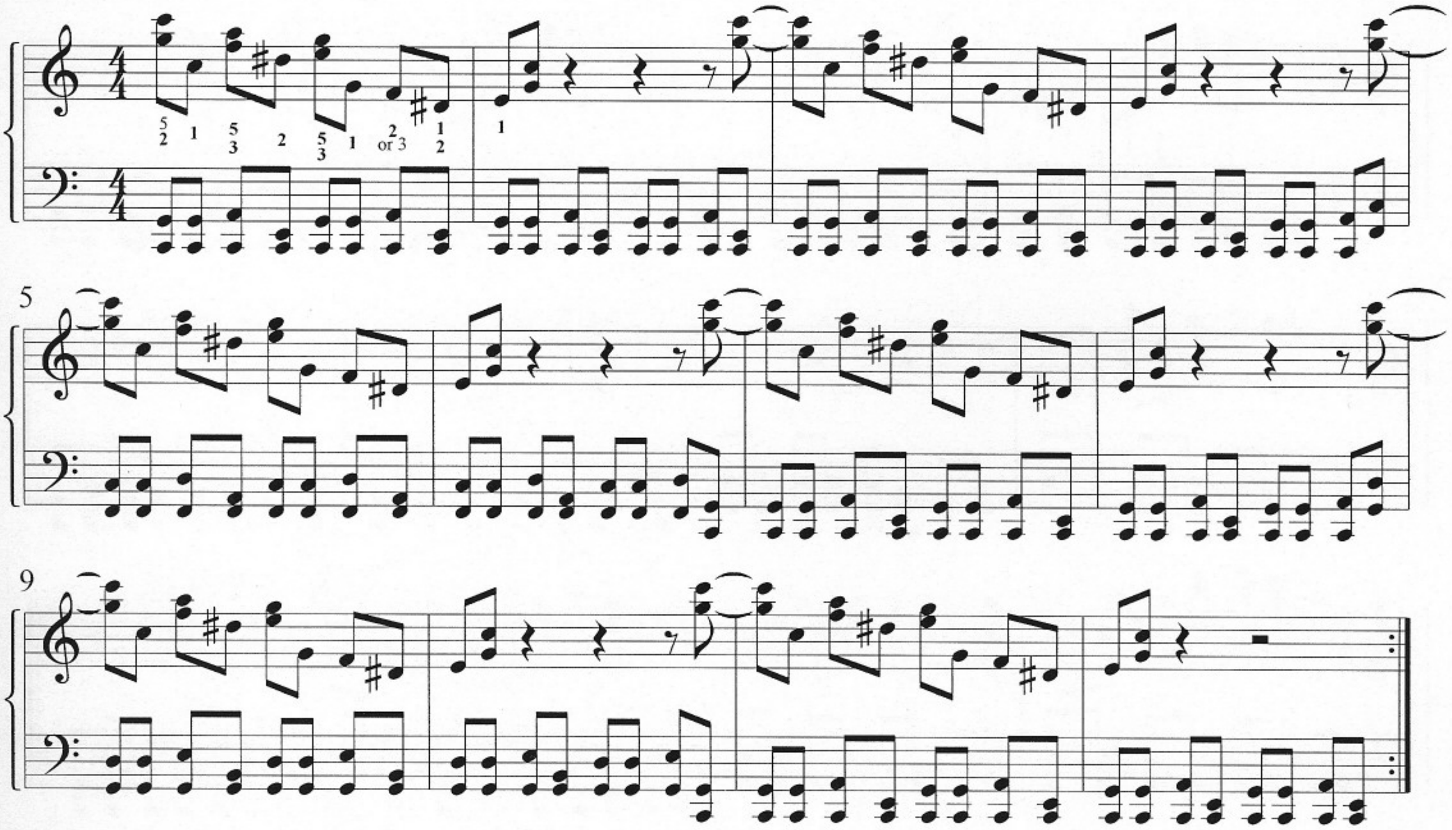

5
2
1
5
3
2
5
3
1
2
or 3
1
2
1
5
9

Two-Bar Figure Exercise 3

Death Ray Boogie Bass Line

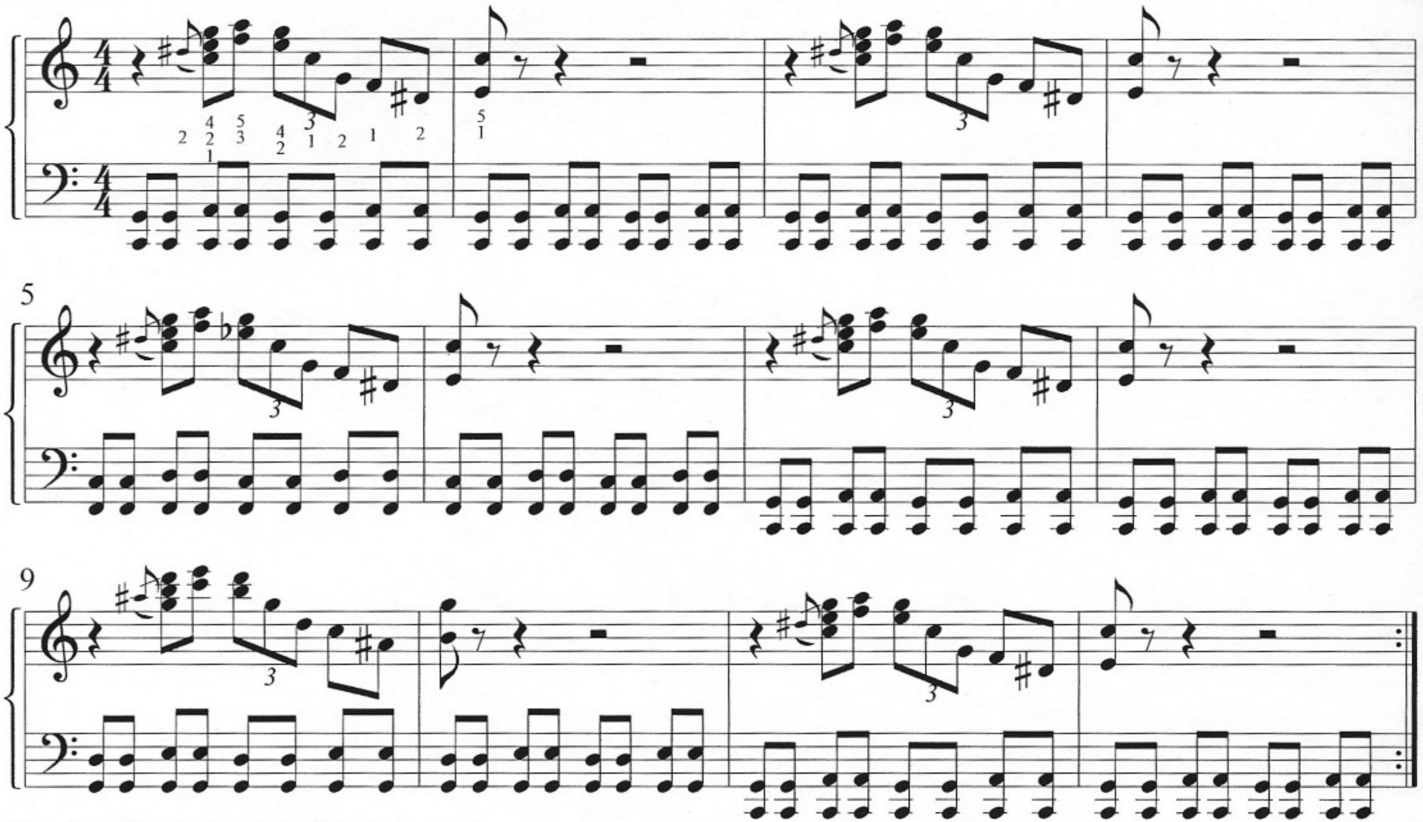

4/4
5 2 1 5 3 2 5 3 1 2 or 3 1 2
1
5
9

Roll 'Em Pete Bass Line

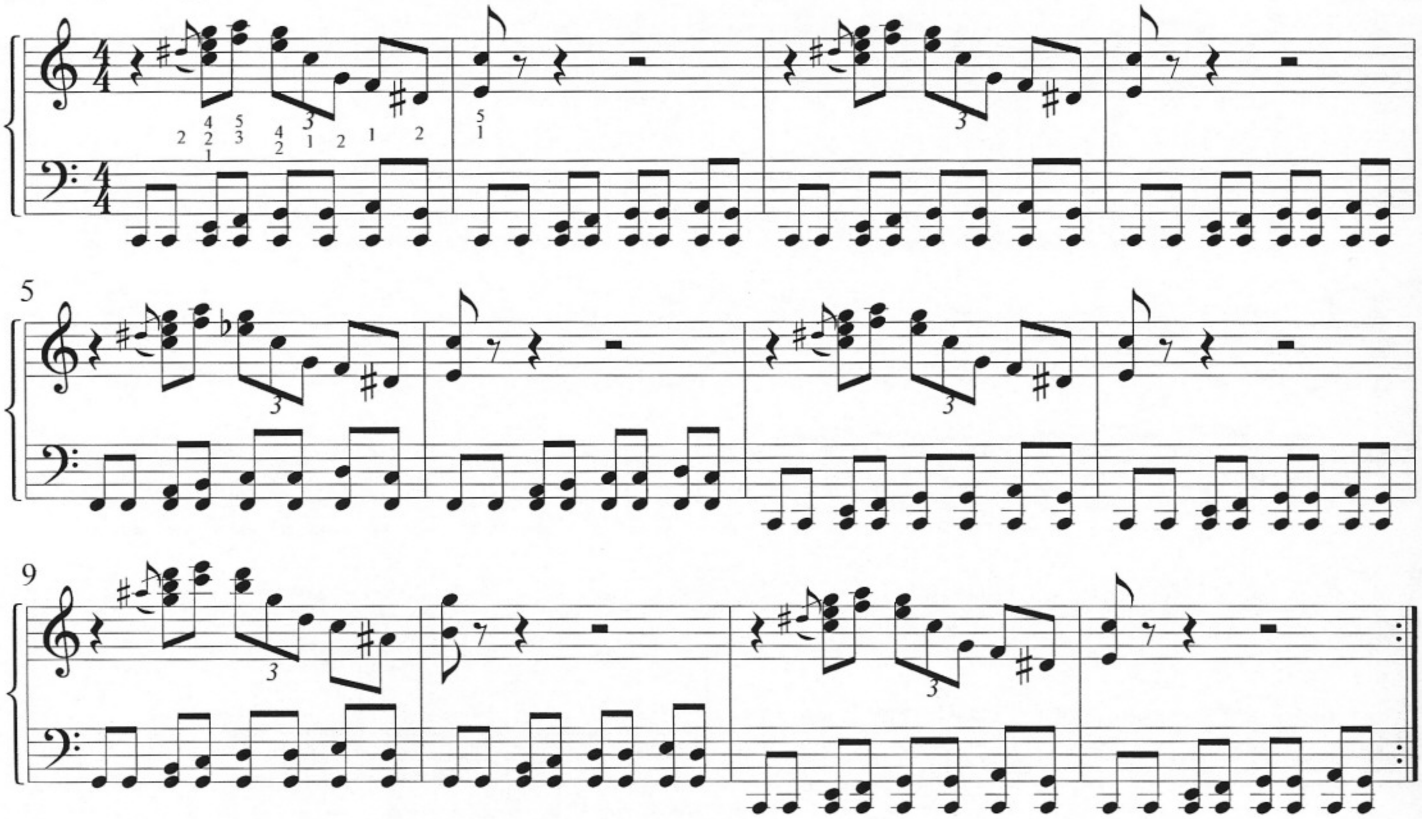

4/4
5 2 1 5 3 2 5 3 1 2 or 3 1 2
1
5
9

Two-Bar Figure Exercise 4

Basic Bass Line

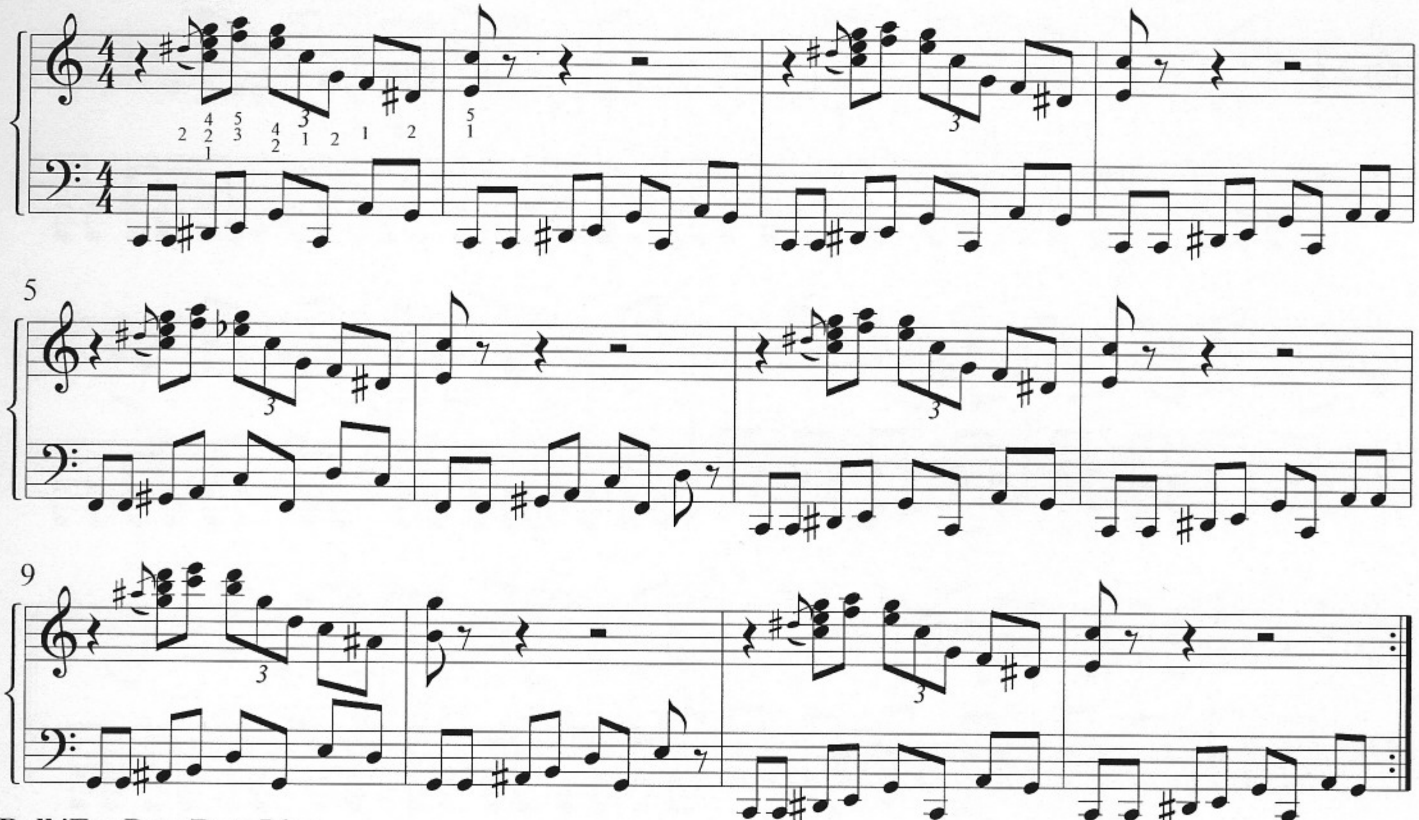


Monday Struggle Bass Line

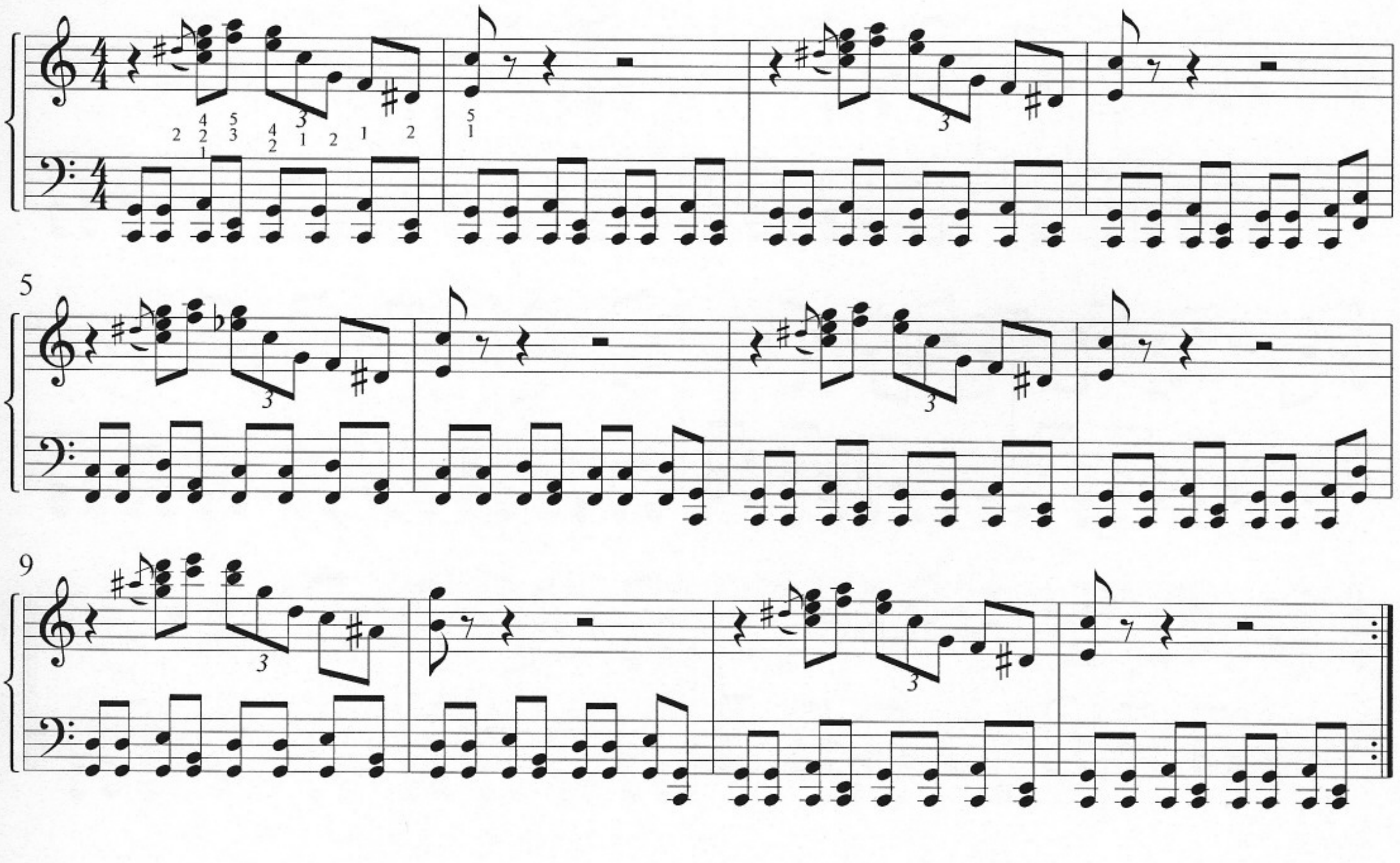


Two-Bar Figure Exercise 4

Death Ray Boogie Bass Line

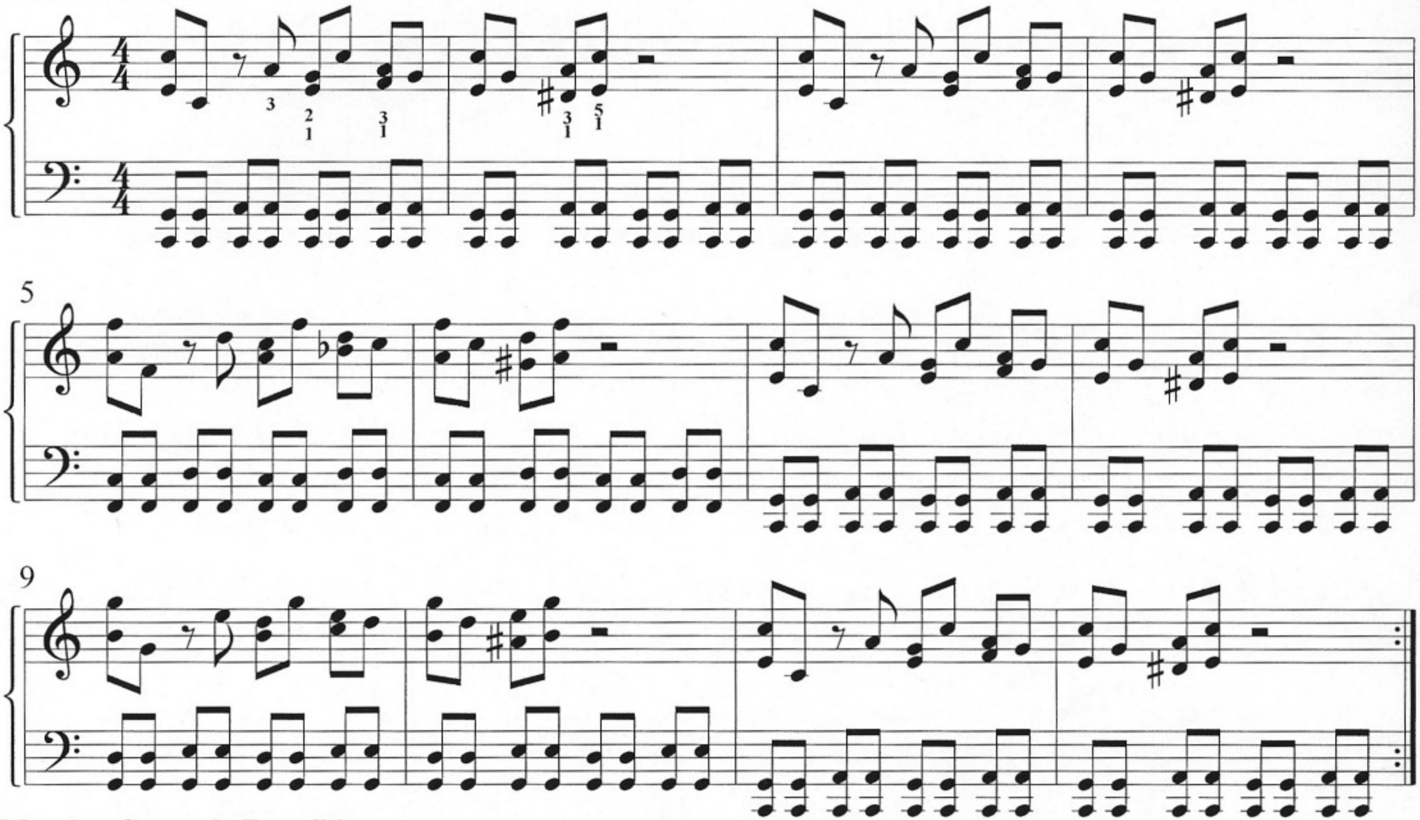

2 4 2 1 5 3 4 2 3 1 2 1 2
5 1
5
9

Roll 'Em Pete Bass Line

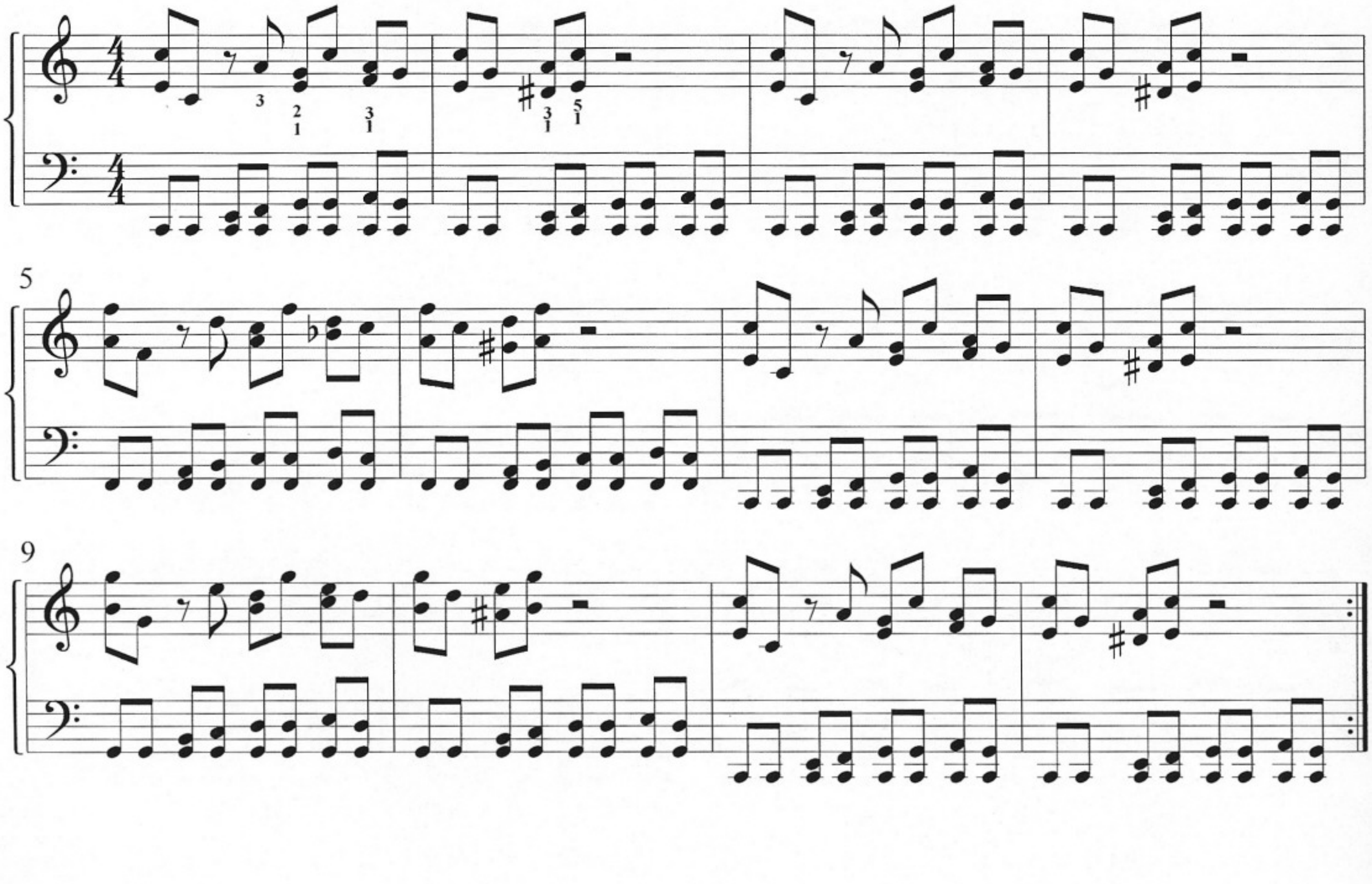

2 4 2 1 5 3 4 2 3 1 2 1 2
5 1
5
9

Two-Bar Figure Exercise 5

Basic Bass Line

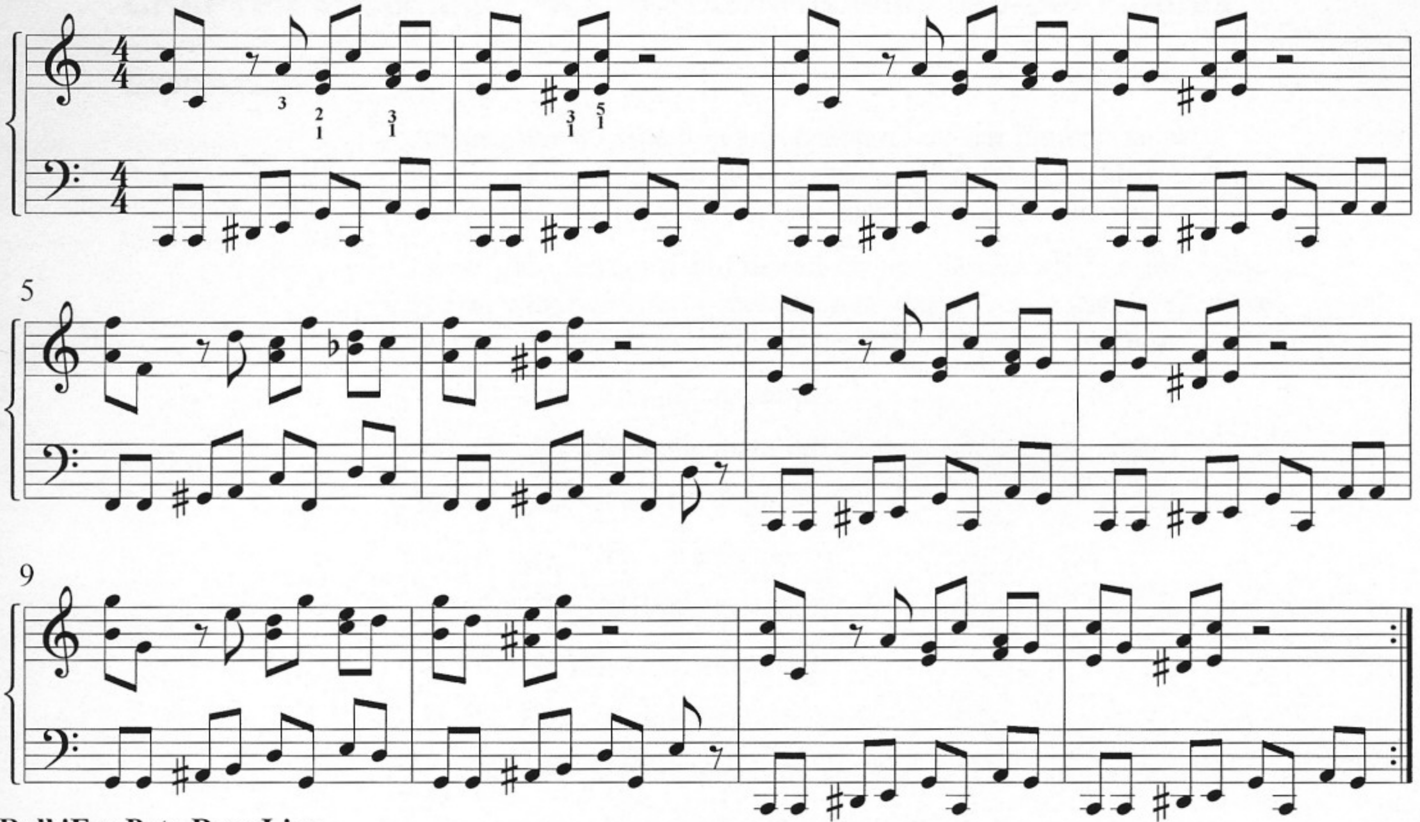

3
2 1
3 1
3 1
5 1
5
9

Monday Struggle Bass Line

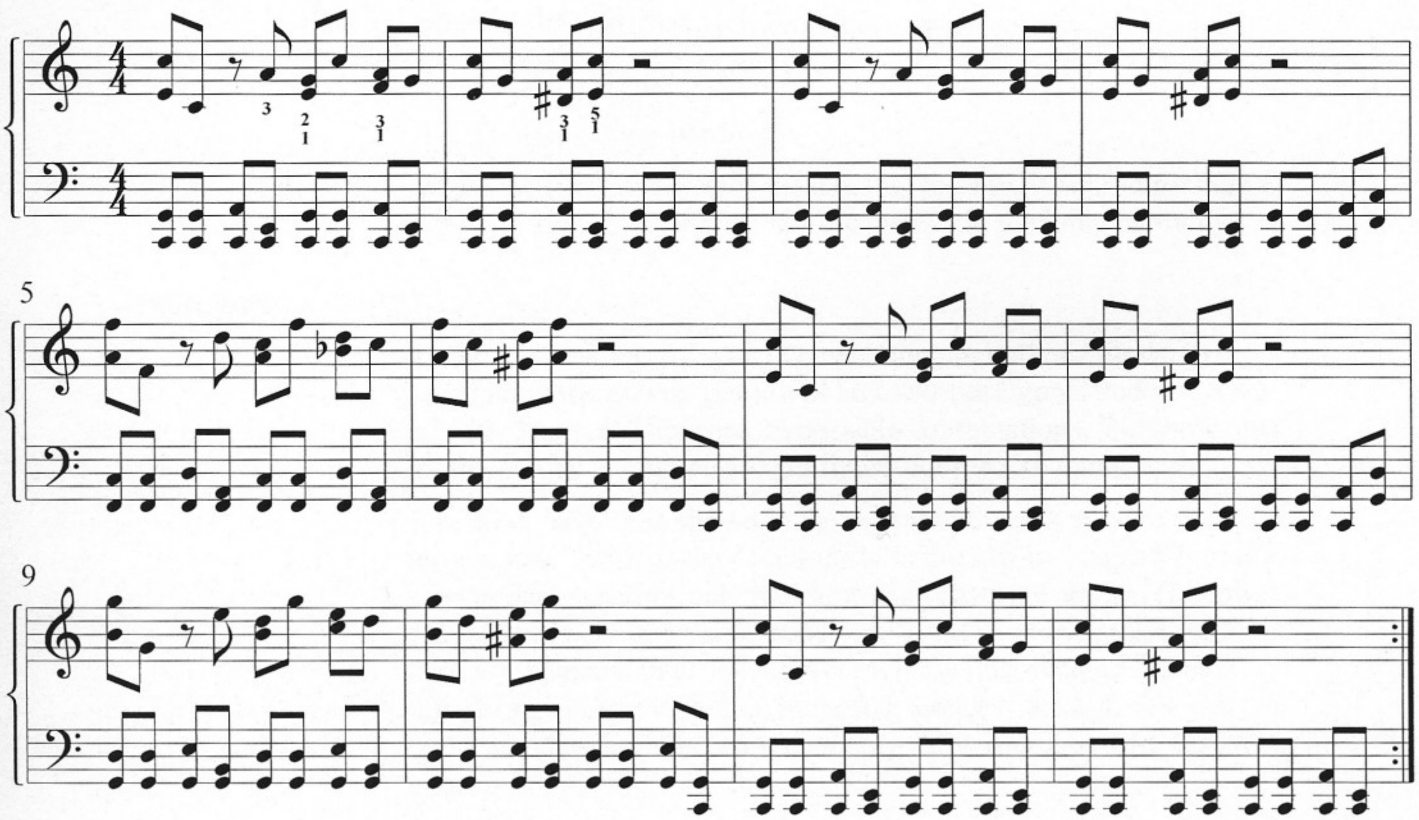

3
2 1
3 1
3 1
5 1
5
9

Two-Bar Figure Exercise 5

Death Ray Boogie Bass Line


3
2
1
3
1
3
1
5
1
5
9

Roll 'Em Pete Bass Line


3
2
1
3
1
3
1
5
1
5
9

CHAPTER 6: Combine Pickup-Putdowns with Two-Bar Figures

Explanation

As mentioned in the previous chapter, two-bar figures can be played alternating with other material. When used in this way, they can be thought of as the last two bars of a four-bar phrase.

Some choruses consist of three four-bar phrases where each phrase begins with two bars of melodic material and ends with a repetitive two-bar figure. These choruses have the following structure:

1. C (I): Melodic material
2. C (I): Melodic material
3. C (I): Two-bar figure
4. C (I): Two-bar figure
5. F (IV): Melodic material
6. F (IV): Melodic material
7. C (I): Two-bar figure
8. C (I): Two-bar figure
9. G (V): Melodic/turnaround material
10. G (V): Melodic/turnaround material
11. C (I): Two-bar figure
12. C (I): Two-bar figure

When the two-bar figure is used in this fashion, it is used for bars 3-4, 7-8, and 11-12. These bars are always in the tonic harmony.

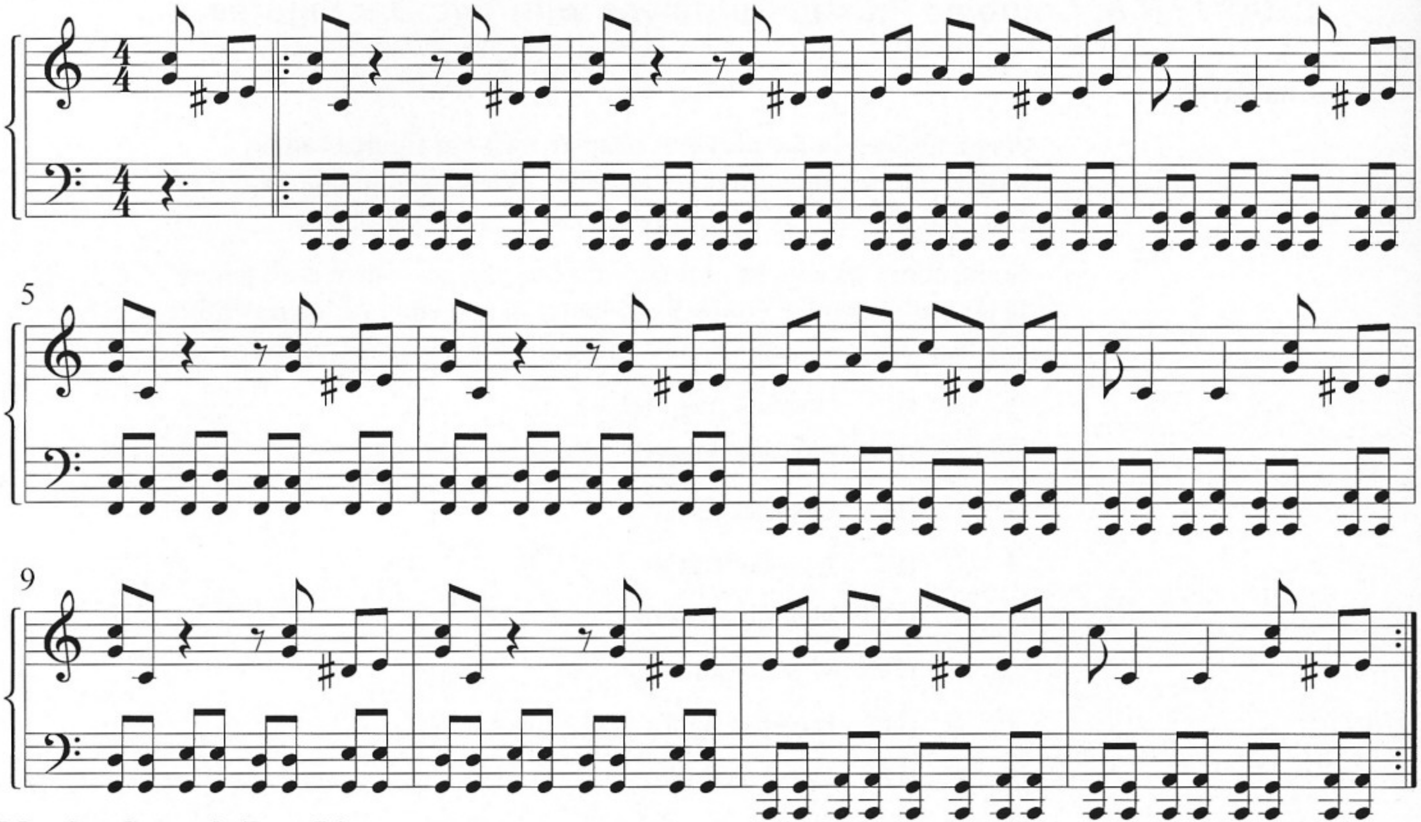
Exercises

In these exercises, you practice the structure outlined above by combining the pickup-putdowns and two-bar figures that you have already learned. There are 25 possible combinations. We show nine of them. You should be able to figure out the remaining ones.

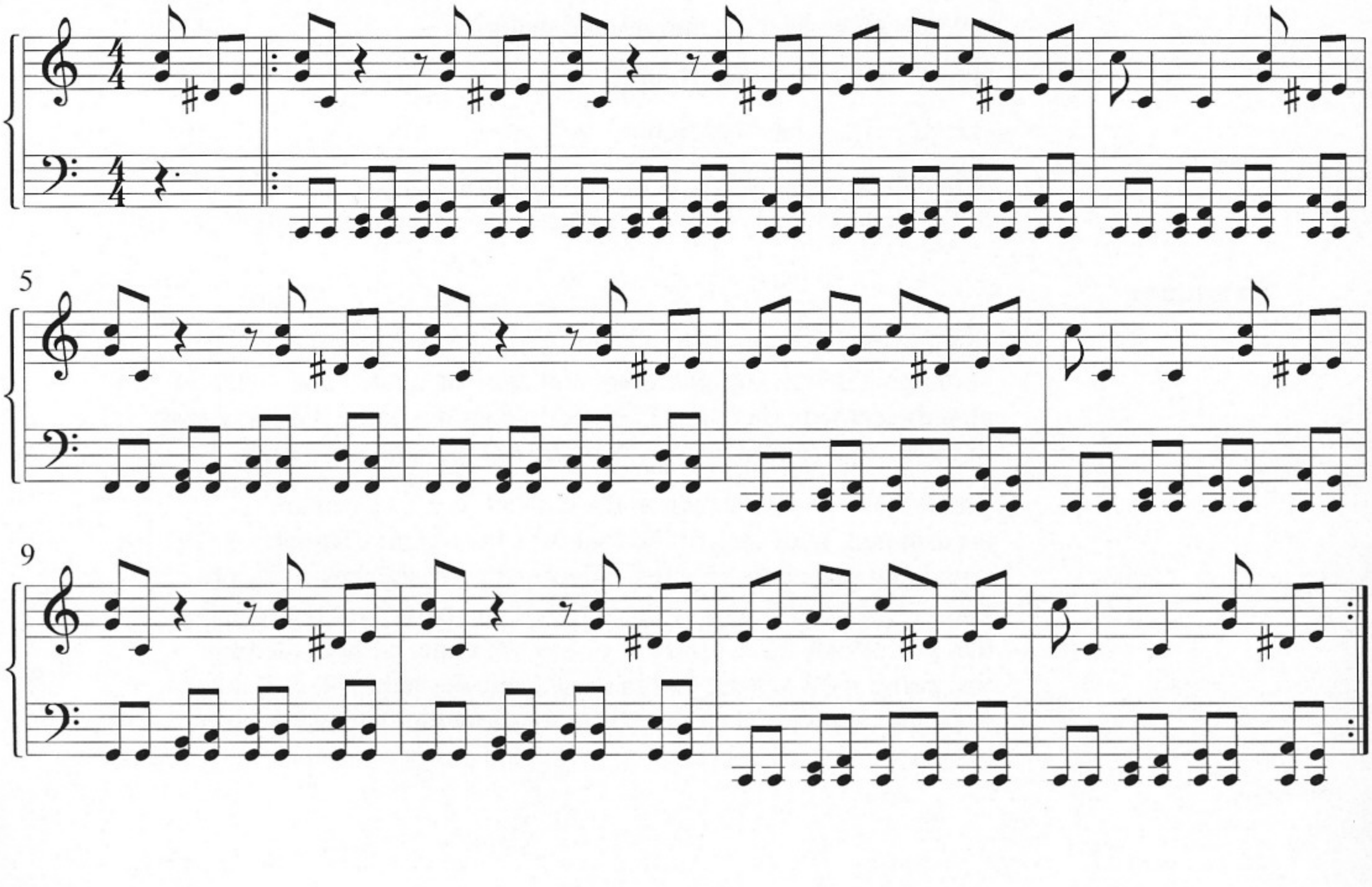
The first exercise is shown in the manner in which you are accustomed: with each of the four bass lines from Chapter 2. In the remaining exercises, only the right-hand parts are shown. By now you should be able to play these right-hand parts over the bass line that you selected in Chapter 2, or any bass line, without the bass line being shown. Note that in these exercises bars 1-4, 5-8, and 9-12 are identical. Therefore, we only show four bars with repeat marks.

Combination Exercise 1

Basic Bass Line

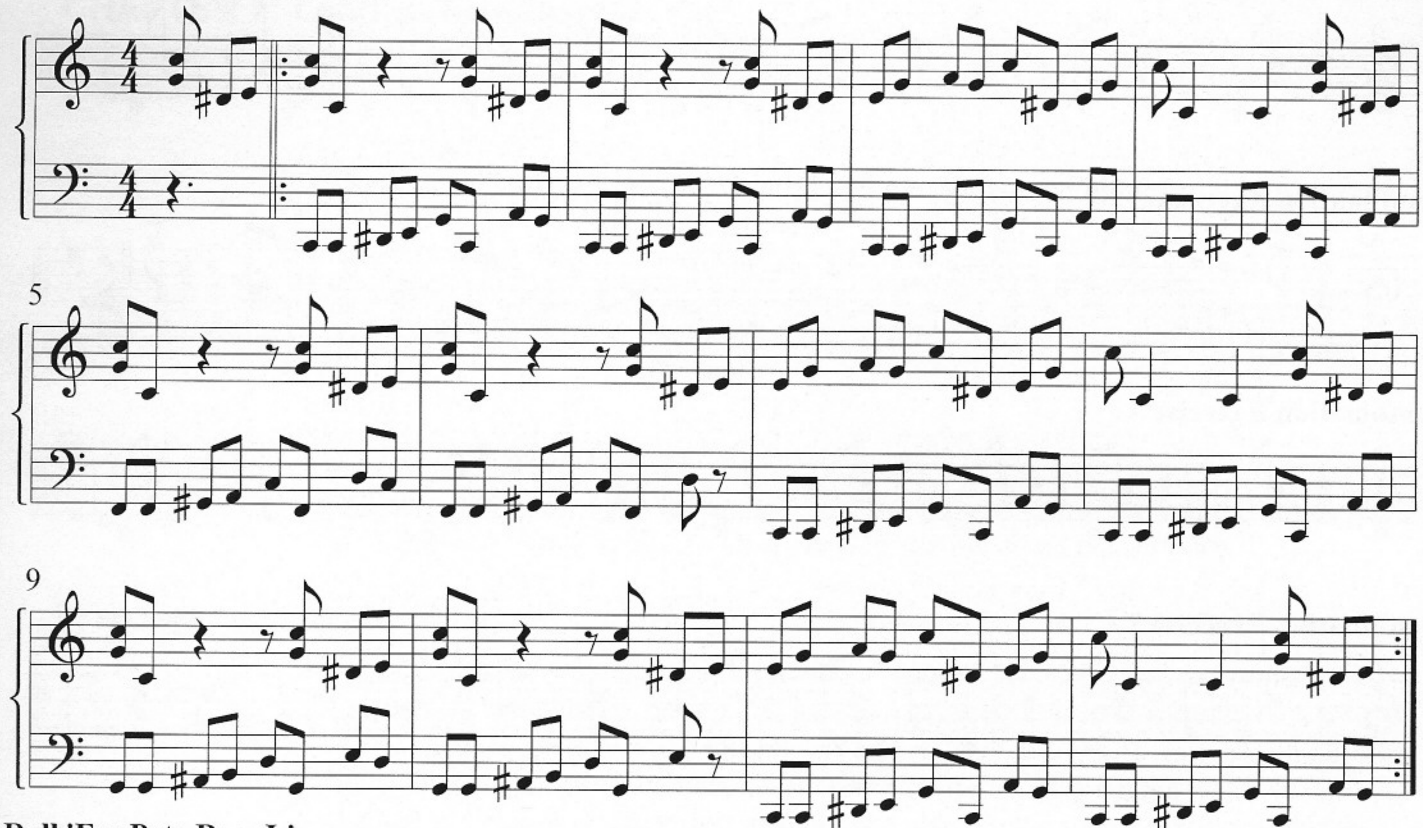


Monday Struggle Bass Line

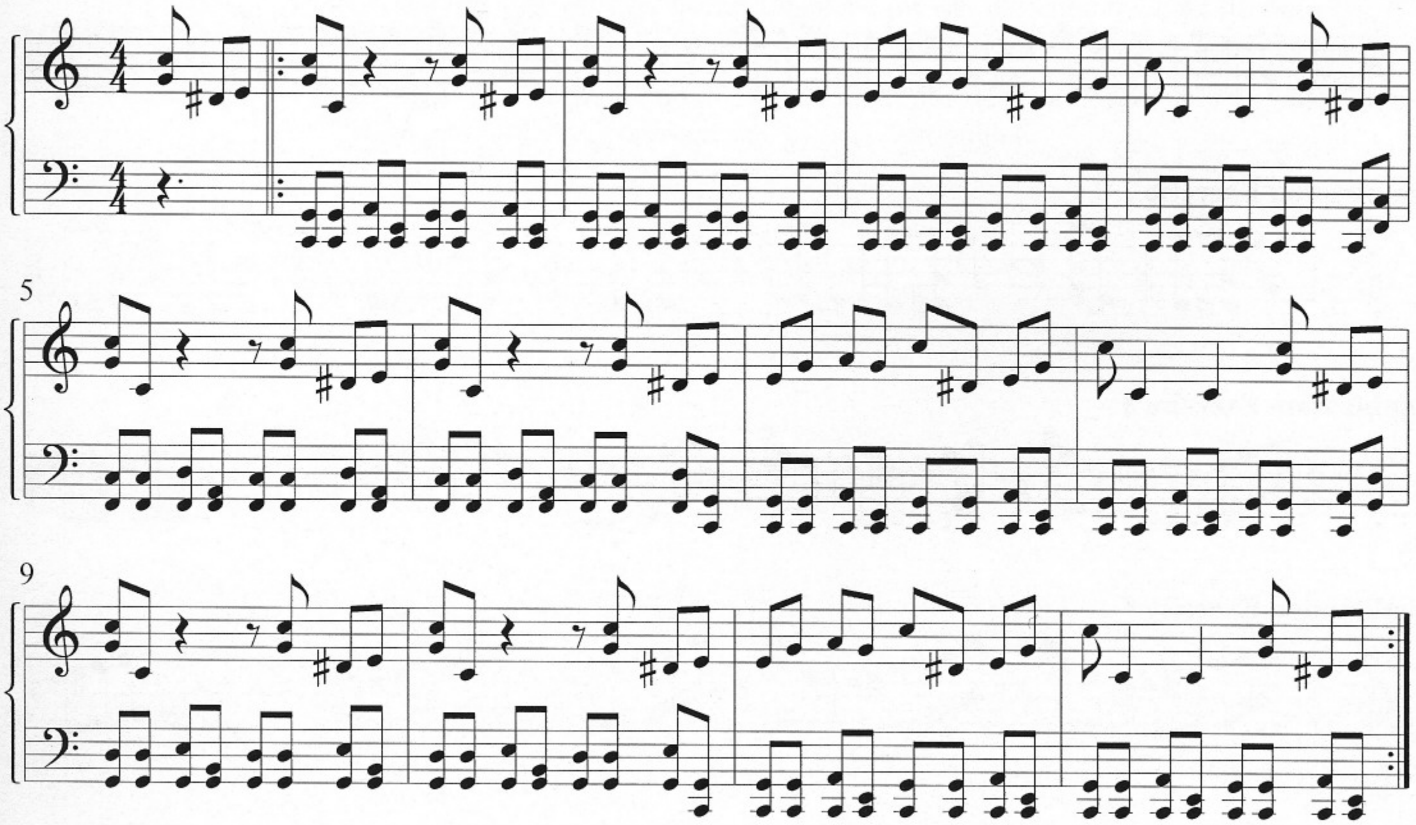


Combination Exercise 1

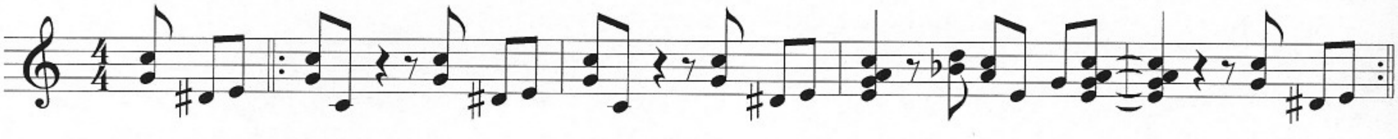
Death Ray Boogie Bass Line



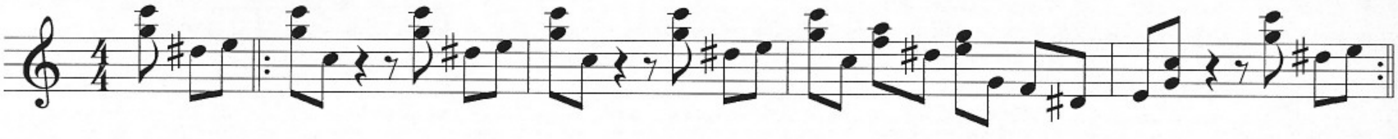
Roll 'Em Pete Bass Line



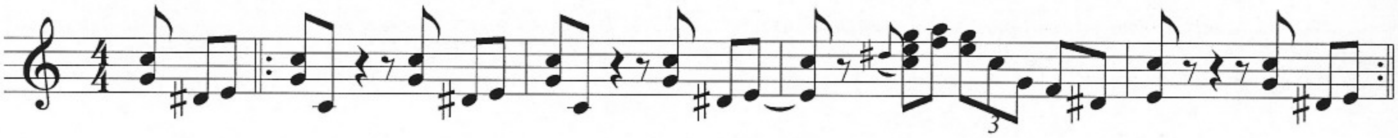
Combination Exercise 2



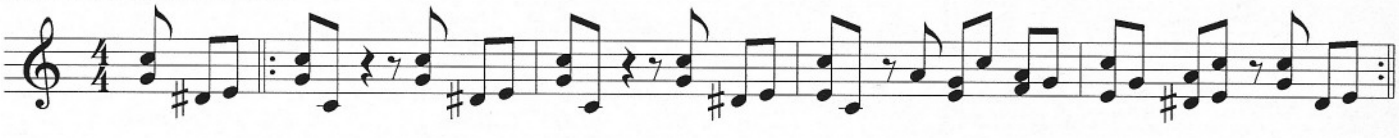
Combination Exercise 3



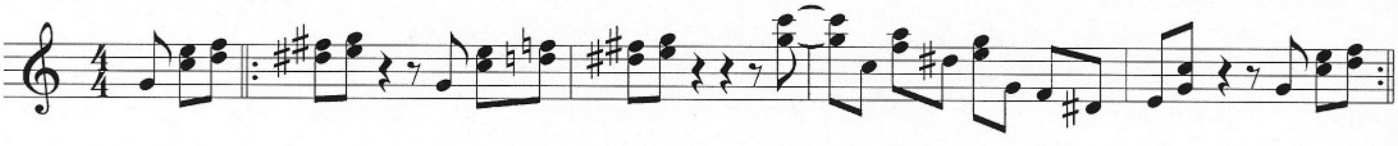
Combination Exercise 4



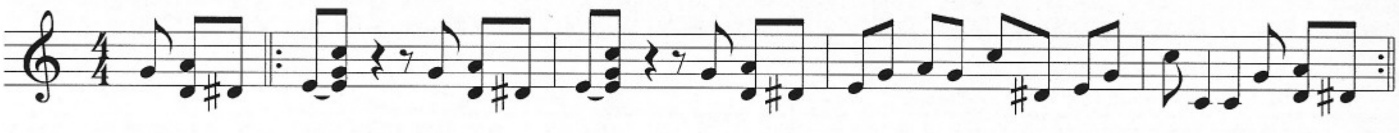
Combination Exercise 5



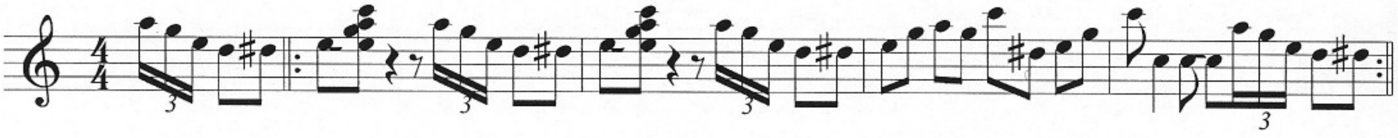
Combination Exercise 6



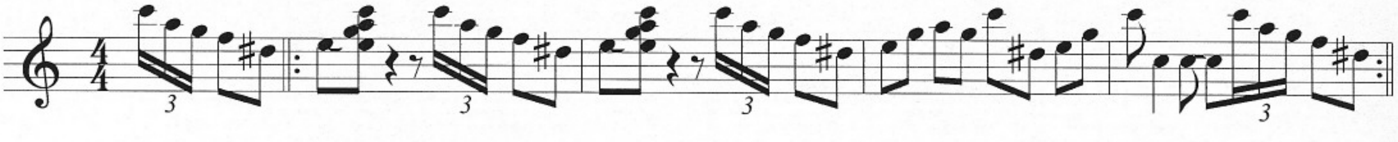
Combination Exercise 7



Combination Exercise 8



Combination Exercise 9



CHAPTER 7: Learn a Turnaround

Explanation

In this chapter you learn the turnaround figure shown in Figure 7-1.

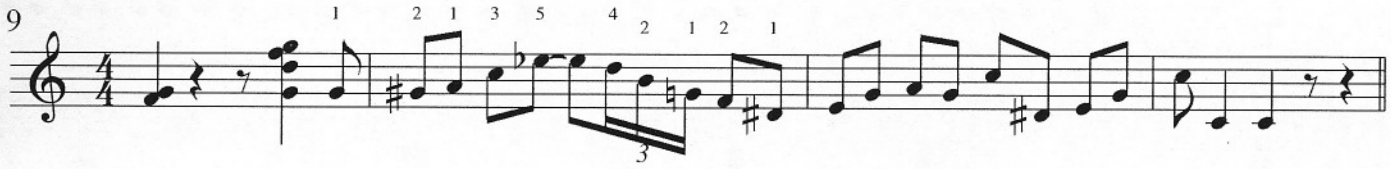


Figure 7-1.

The last two bars of this turnaround consist of the first two-bar figure that you learned in Chapter 5. See Chapter 14 for more information about turnarounds.

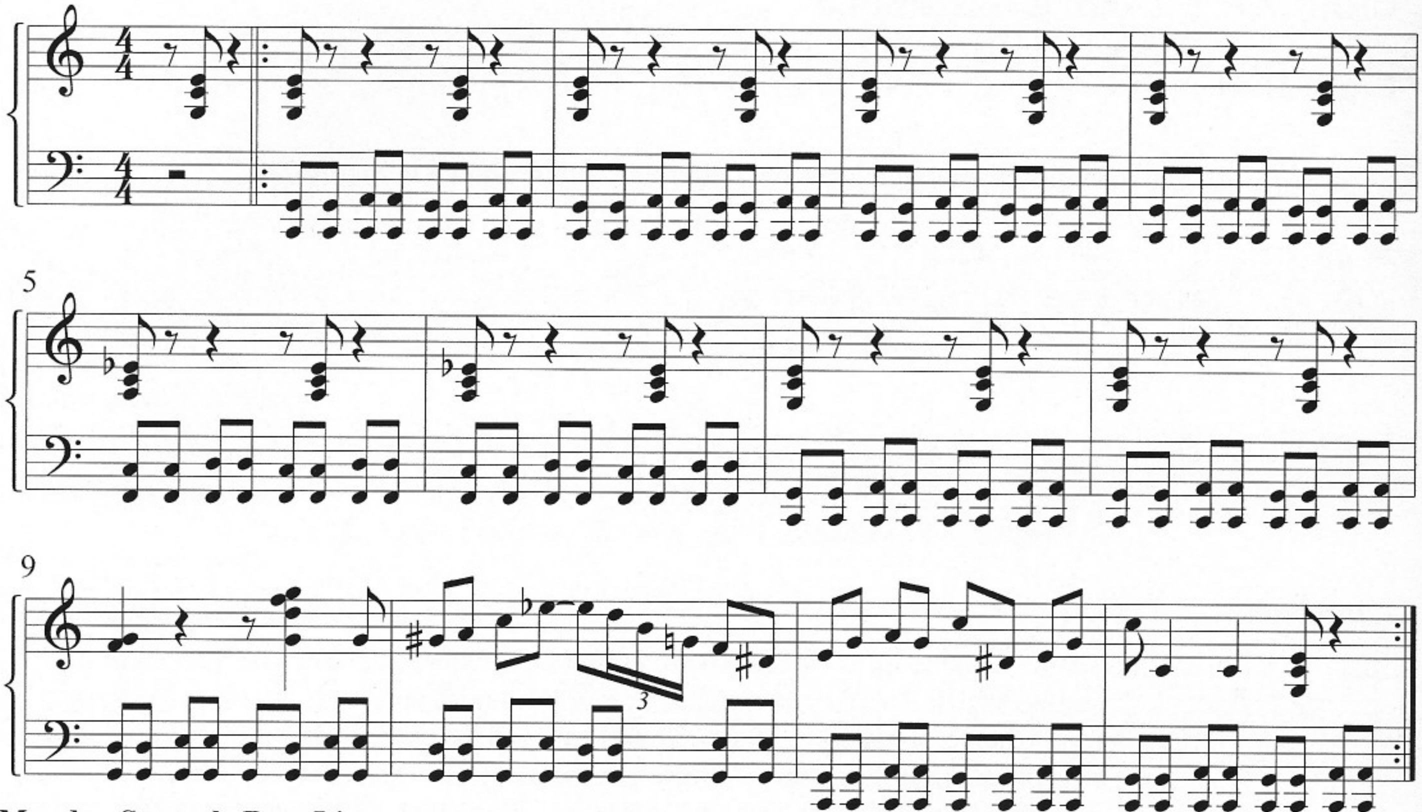
Exercises

The turnaround exercises consist of combining all the exercises you learned in this section with the above turnaround. The first exercise consists of the first exercise from Chapter 3 but with the turnaround added. This exercise is shown with all four bass lines. After this, some exercises from Chapters 3 through 6 are shown with the right-hand part only. By now you should be able to play these right-hand parts over the bass line that you selected in Chapter 2, or any bass line, without the bass line being shown.

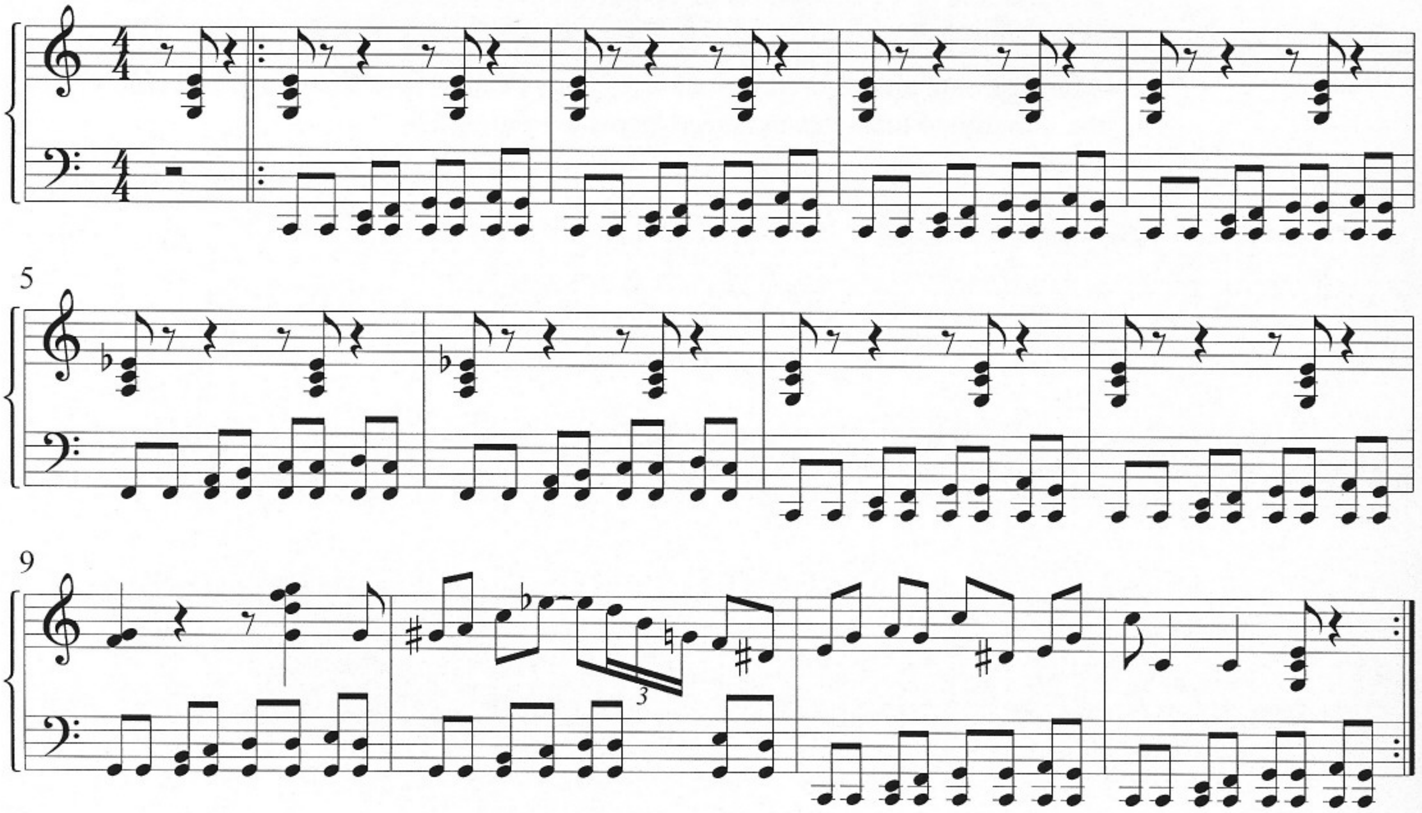
After learning all the exercises shown in this chapter, you should then be able to add the turnaround to any exercise in Chapters 3 through 6.

Turnaround Exercise 1

Basic Bass Line

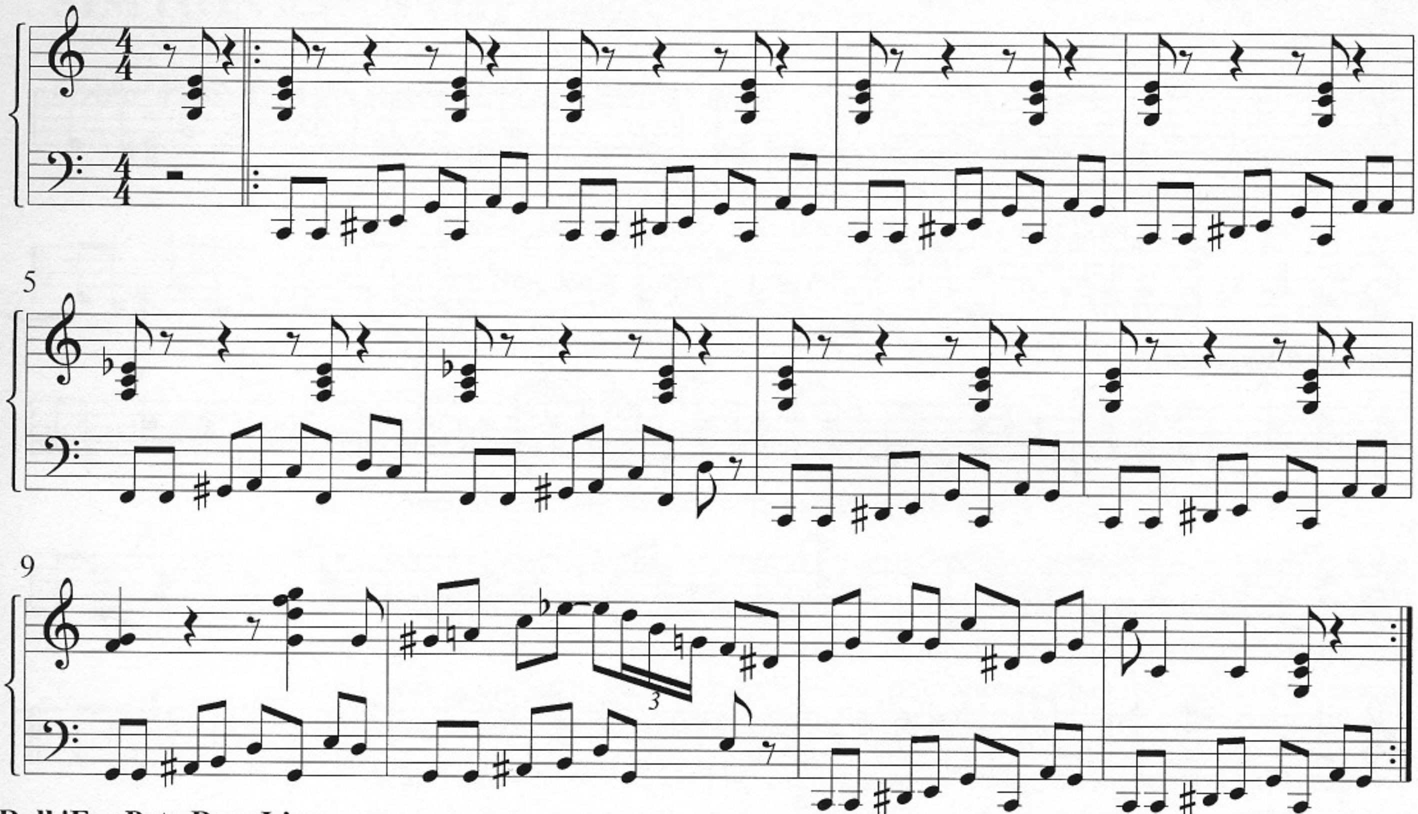


Monday Struggle Bass Line

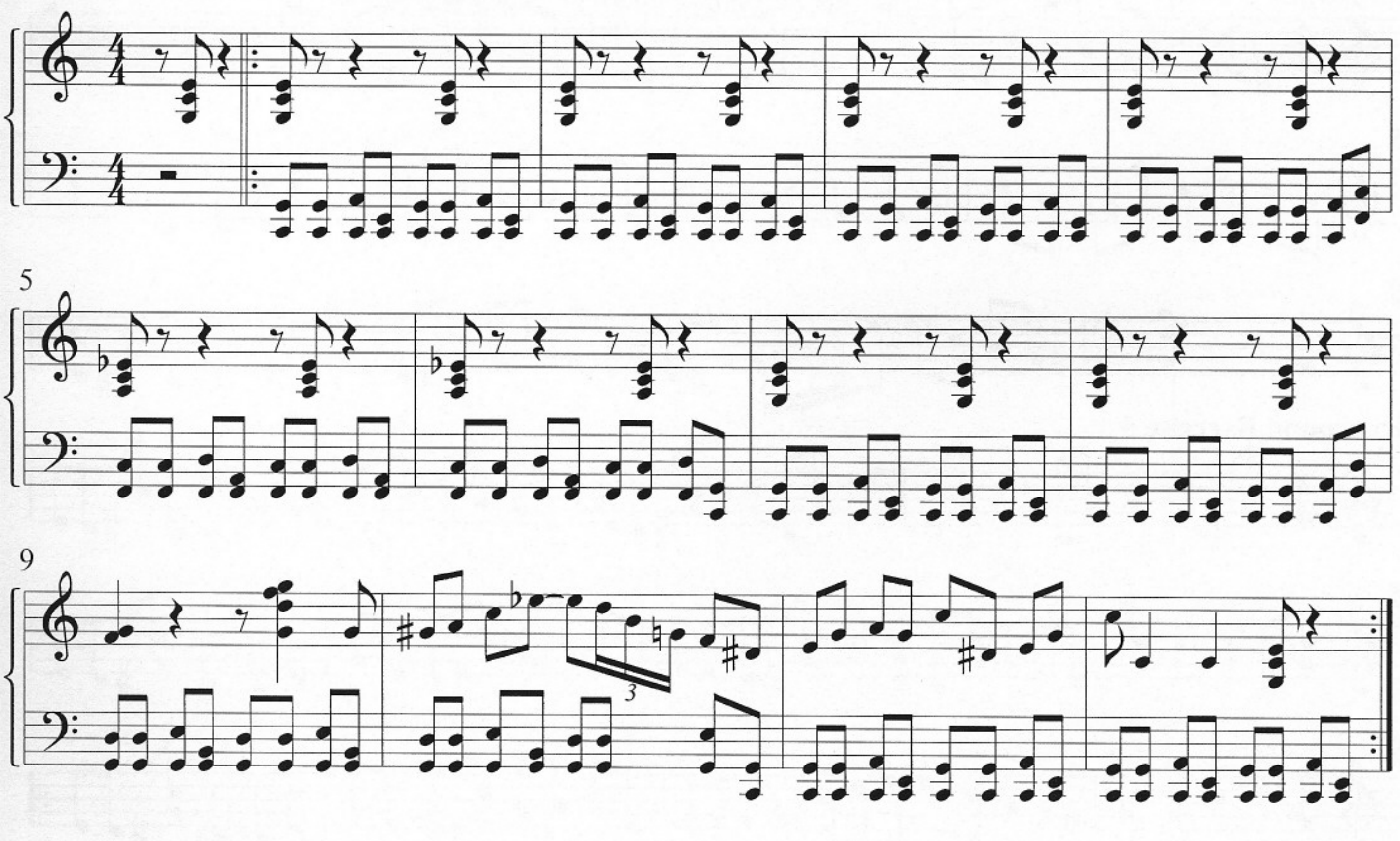


Turnaround Exercise 1

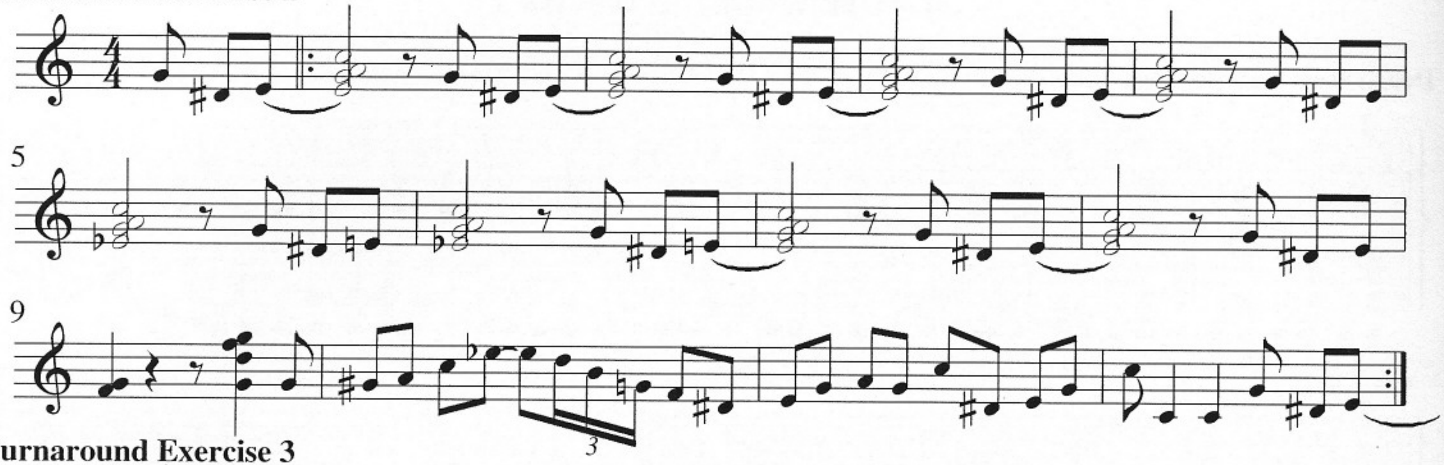
Death Ray Boogie Bass Line



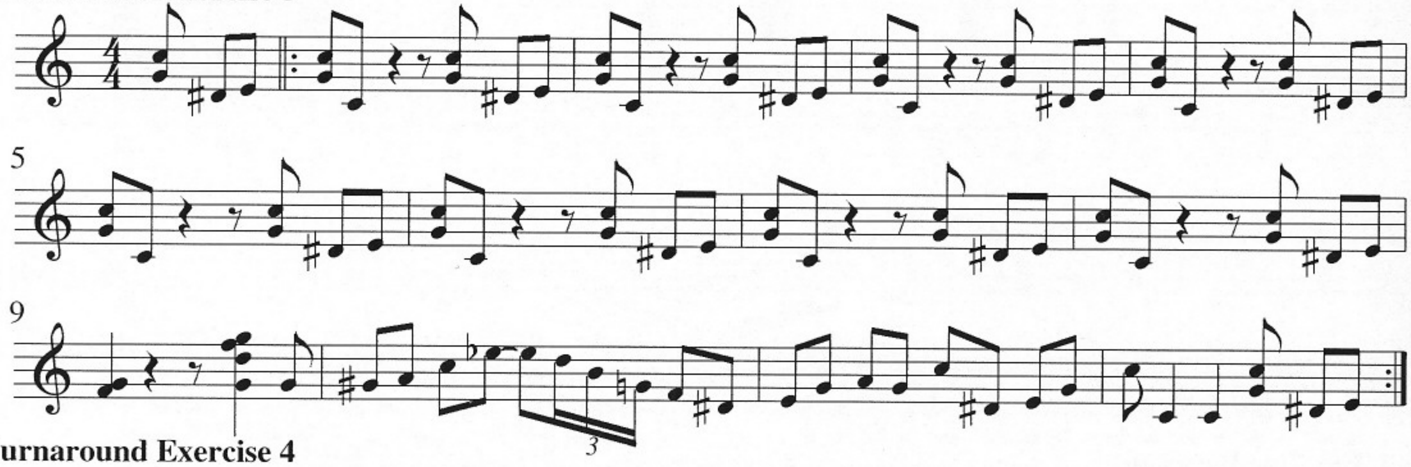
Roll 'Em Pete Bass Line



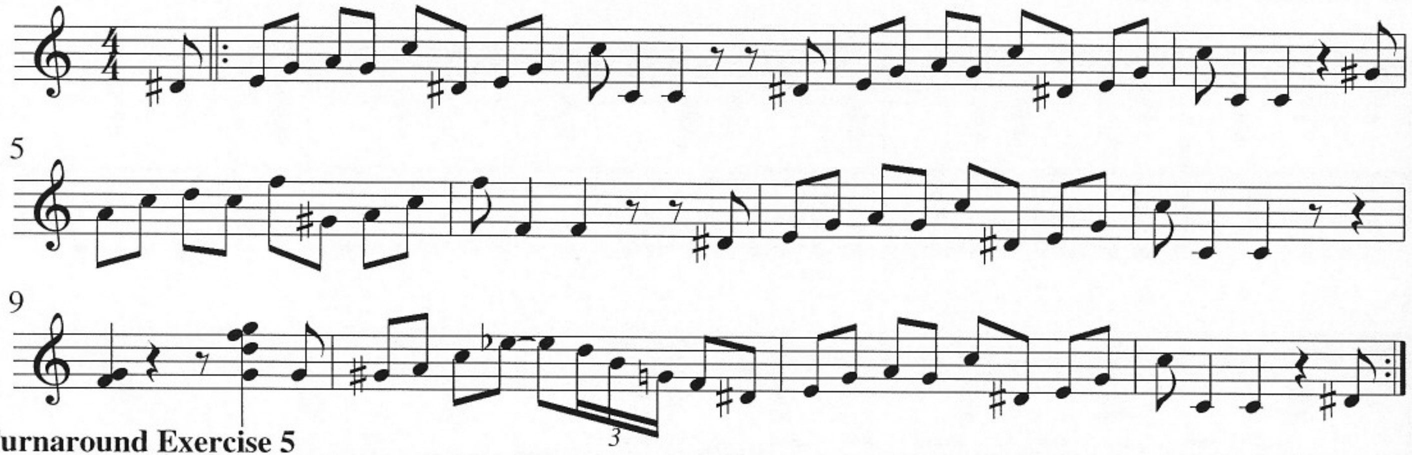
Turnaround Exercise 2



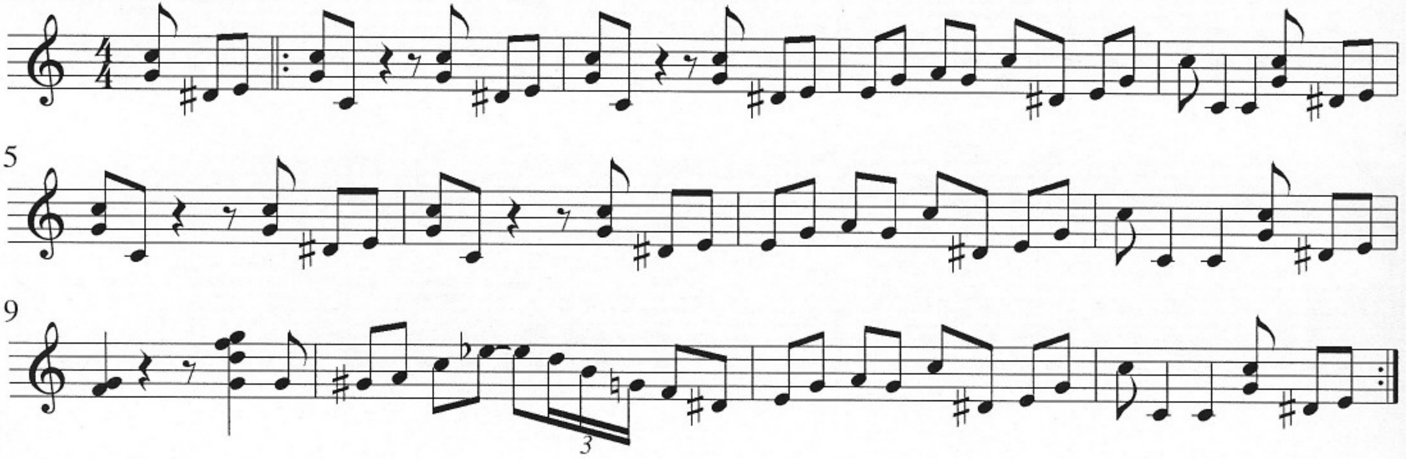
Turnaround Exercise 3



Turnaround Exercise 4



Turnaround Exercise 5



SECTION TWO: Play Boogie Woogie

CHAPTER 8: How To Use This Section

In this section you progress from playing exercises to playing boogie woogie. This section assumes that you have studied Section One. This means that you can play each of the following, fluently and automatically, with at least one bass line:

- Several rhythmic-chordal choruses
- Several pickup-putdowns
- Several two-bar figures

You also should be able to:

- Combine two-bar figures with pickup-putdowns
- Play the exercises that you know for an entire chorus, both with and without the turnaround figure from Chapter 7

As you know by now, any bass line can be used with any right-hand part. In the musical examples in section, bass lines are only shown when relevant to the example. You can use any bass line while playing these examples.

Chapter 9 shows you how to play boogie woogie using the foundation skills as building blocks. The remaining chapters in this section teach you more building blocks and ideas to mix into your playing.

CHAPTER 9: Create Choruses: Mix and Match Fundamentals

This chapter explains how to use the foundation skills as building blocks for improvisation and composition.

You can develop this ability in several phases:

1. Learn how to mix entire choruses from the exercises in Section One.
2. Learn how to play choruses by mixing bars from the exercises in Section One.
3. Learn how to play melodies using small bits and pieces from the exercises in Section One.

Following are examples of each. Learn these examples. Most importantly, make up your own.

Learn how to mix entire choruses from the exercises in Section One

Figures 9-1 and 9-2 consist entirely of exercises from Section One. Each one has two 12-bar choruses. When playing these exercises, be especially attentive to the transition between one chorus and the next.

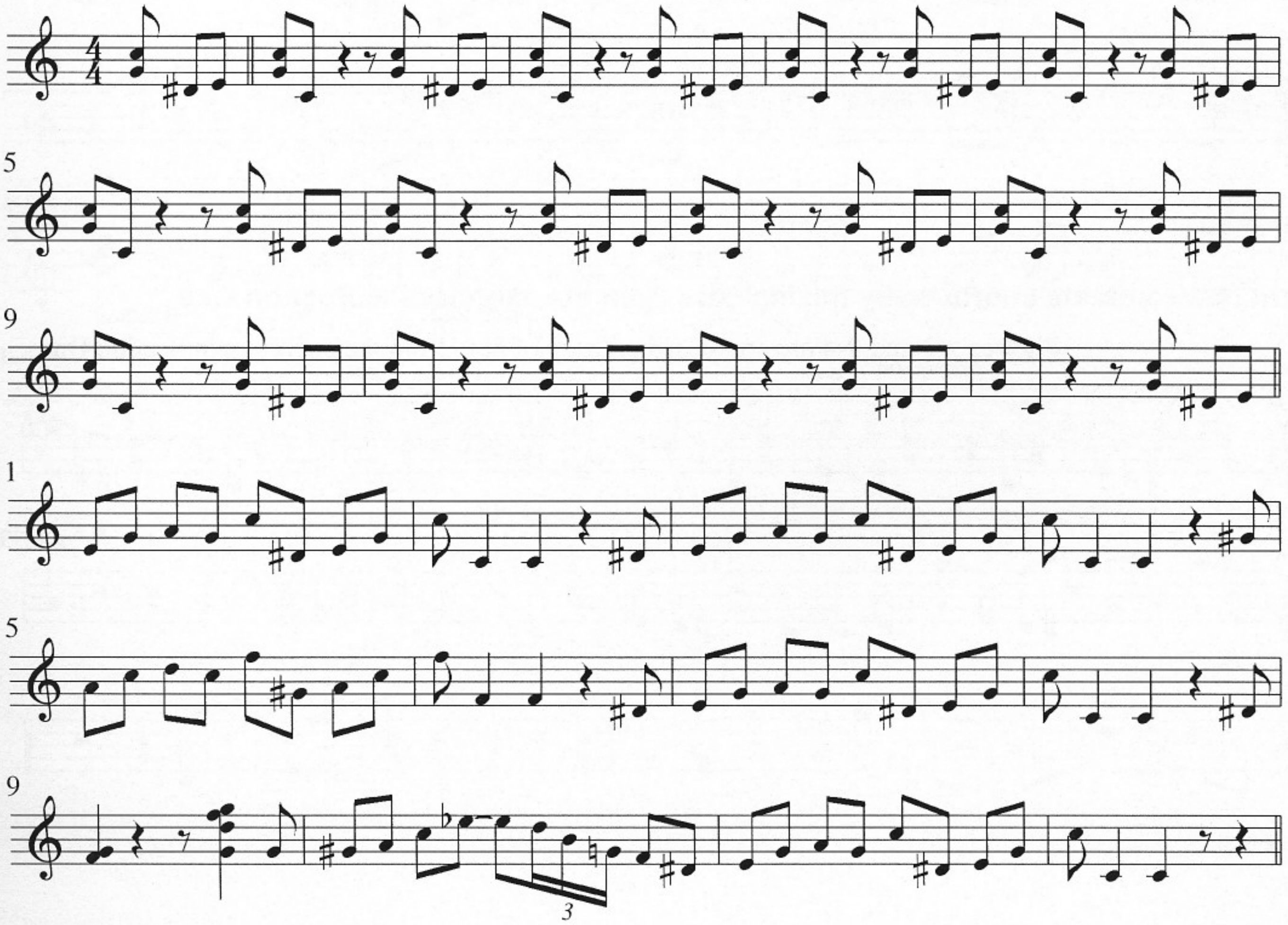


Figure 9-1.

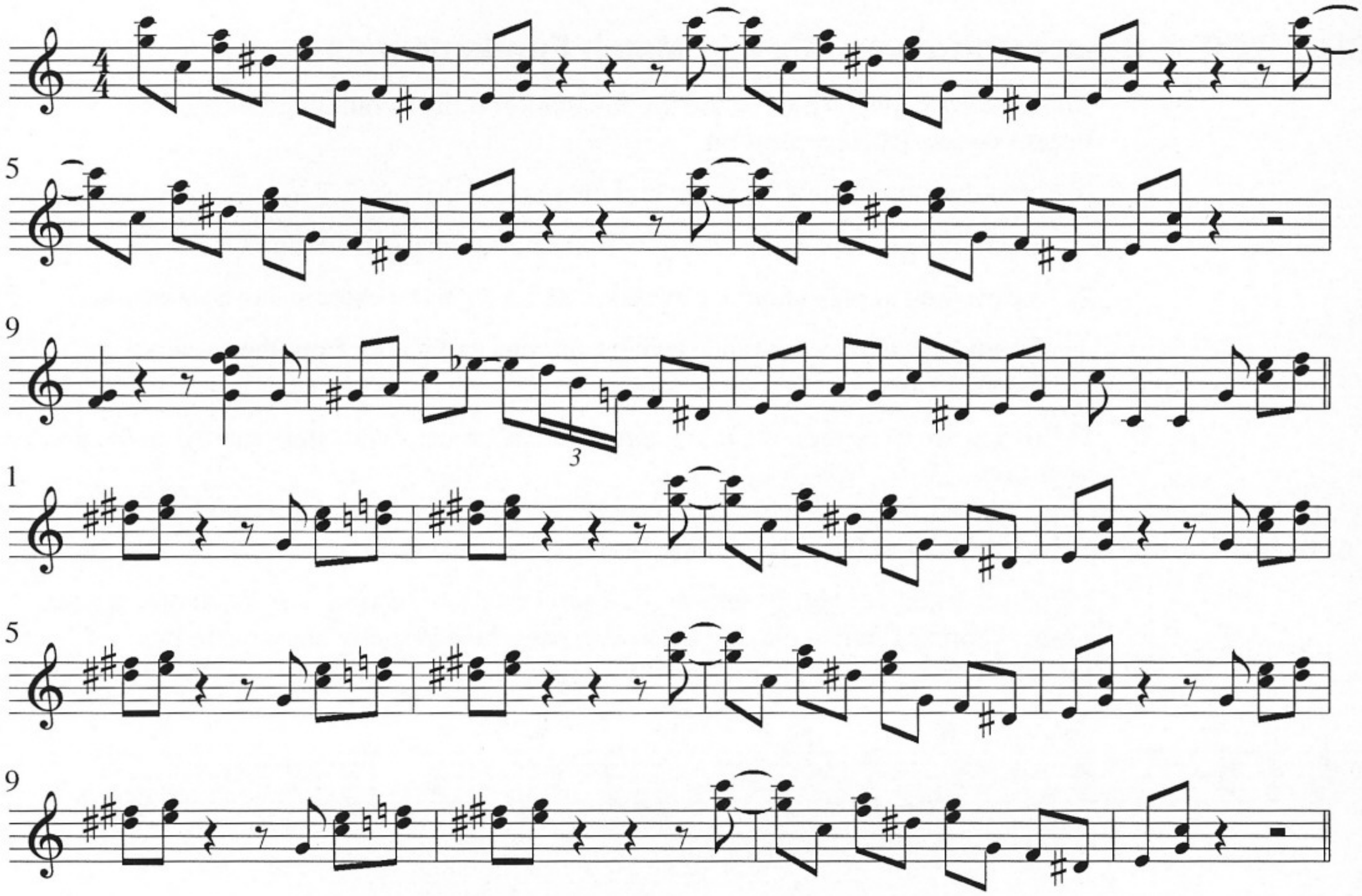


Figure 9-2.

Learn how to create choruses by mixing bars from the exercises in Section One

Figures 9-3 and 9-4 are composed entirely of bars from the exercises in Section One.

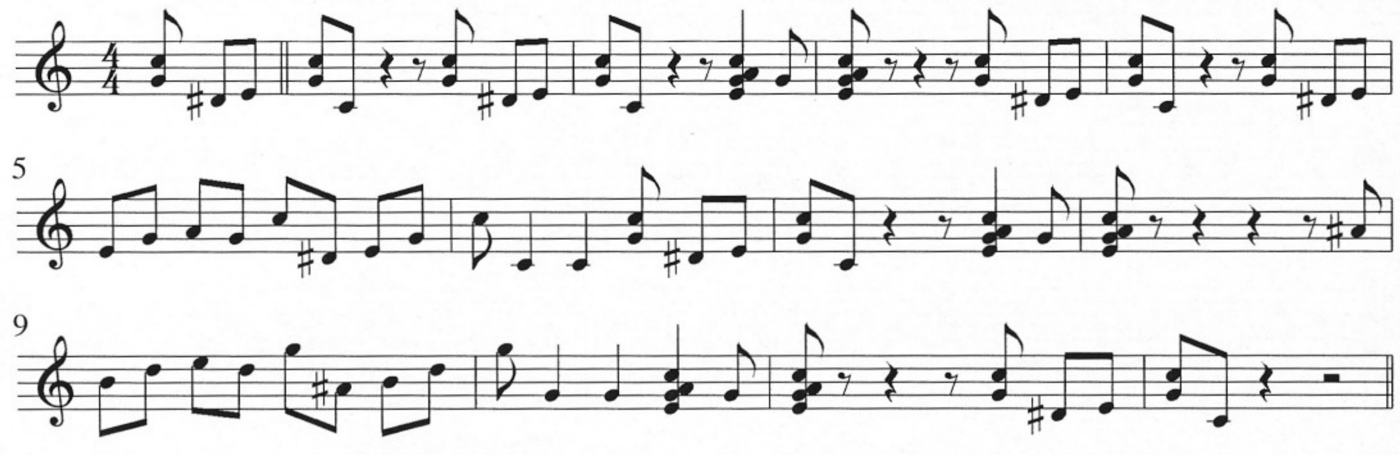


Figure 9-3.

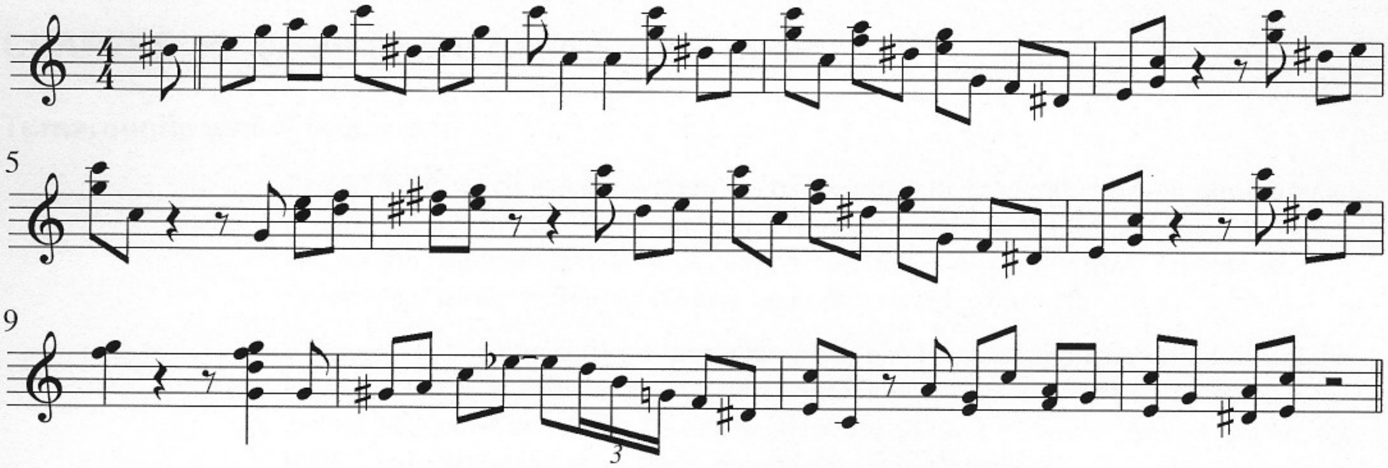


Figure 9-4.

Learn how to create melodies using small bits and pieces from the exercises in Section One

Figure 9-5 is composed entirely of small bits and pieces from the exercises in Section One.

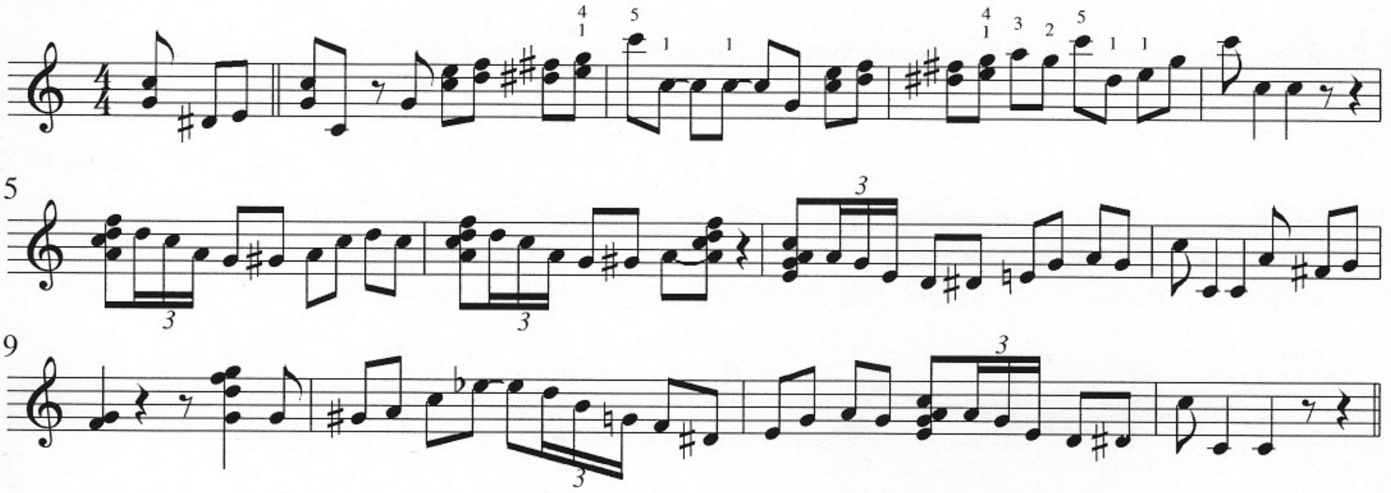

4
4
4
1
5
1
1
4
1
3
2
5
1
1
5
3
3
3
9
3
3

Figure 9-5.

CHAPTER 10: Using Chord Changes for Variety

Turnarounds with F in bar 10

Read This First shows two variations of the blues turnaround. One variation uses the V7 chord (G7) in bar 10, and the other uses the IV chord (F). Most boogie woogies, and all the examples in this book, are based on the variation with G7 in bar 10. However, *Pinetop's Boogie Woogie* and others use F in bar 10.

After you gain some skill playing with G7 in bar 10, you might want to develop the ability to use F. It adds variety to your style. Figure 10-1 is a turnaround using F in bar 10. Note that in bar 10, the left hand moves to the F position. Also, compare the right-hand part in bar 10 to the one you learned in Chapter 7.

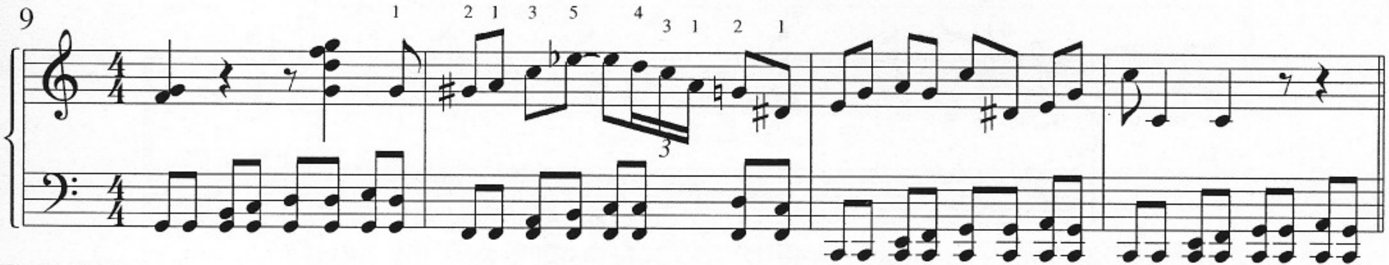


Figure 10-1.

Most boogie woogies use the same turnaround variation from the beginning of the piece to the end.

F in bar 2

If used sparingly, playing F in bar 2 is an effective way to create variety. In the bass line, switch to F for bar 2, then switch back to C for bar 3. Play something harmonically appropriate in the right-hand part. Figure 10-2 shows two examples.

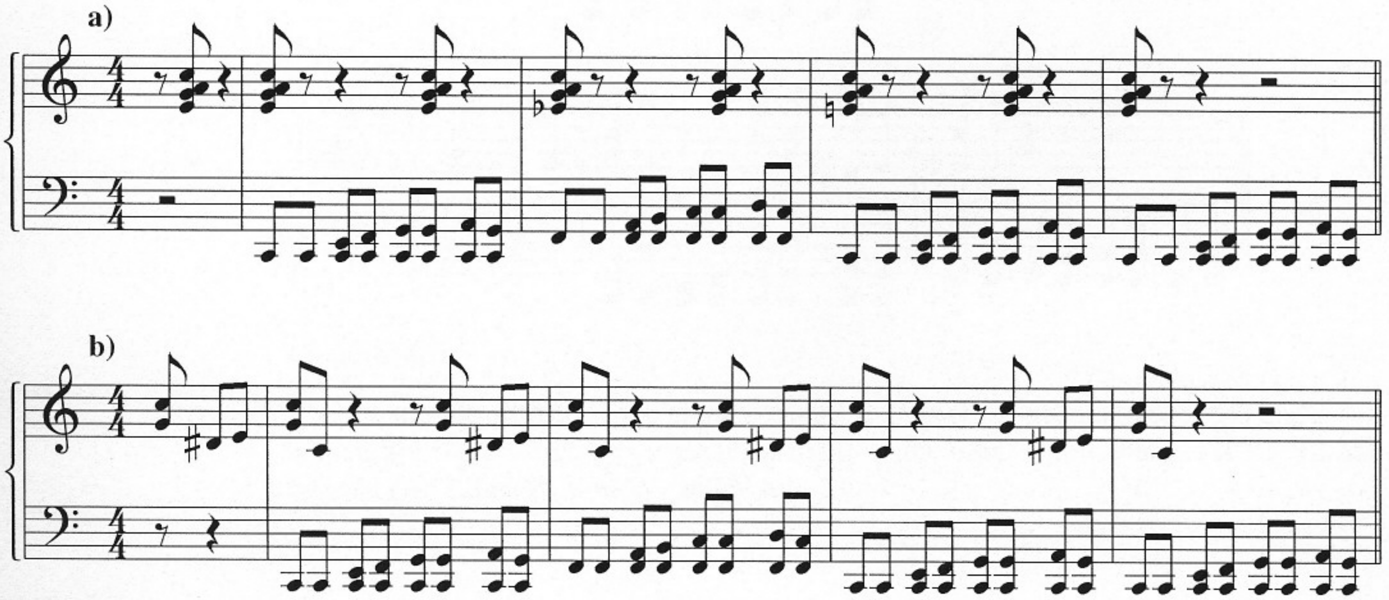


Figure 10-2.

Right hand choices on chord changes

When you are playing a right-hand figure repetitively during a chord change, you have three choices:

- Play the figure unchanged.
- Transpose the figure in parallel with the bass line.
- Modify the figure harmonically, without changing your hand position.

Following are examples of each.

Play the figure unchanged. This doesn't work for all figures. It creates varying degrees of dissonance, depending on the figure. You must decide for yourself whether or not the dissonance creates an appropriate effect. Figure 10-3 shows two examples.

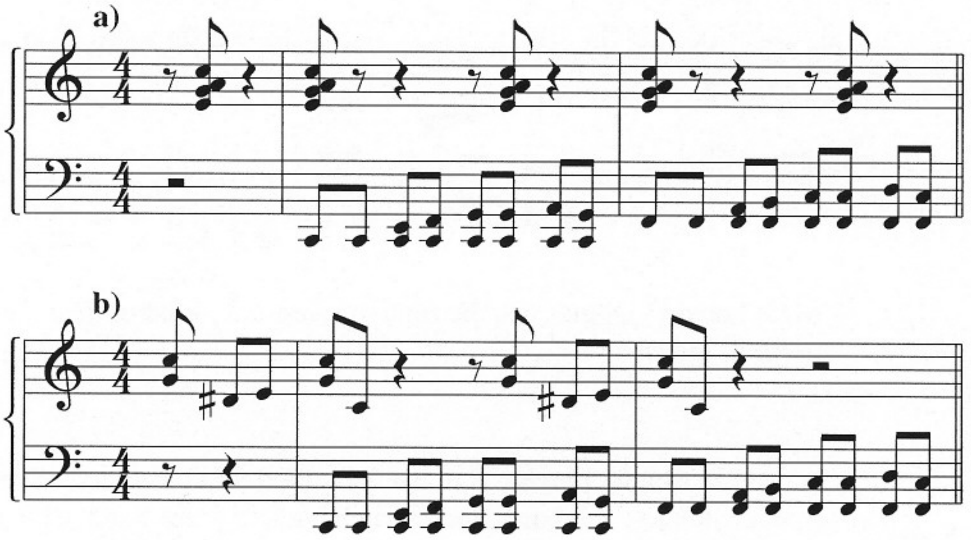


Figure 10-3.

Transpose the figure in parallel with the bass line. Figure 10-4 shows two examples.

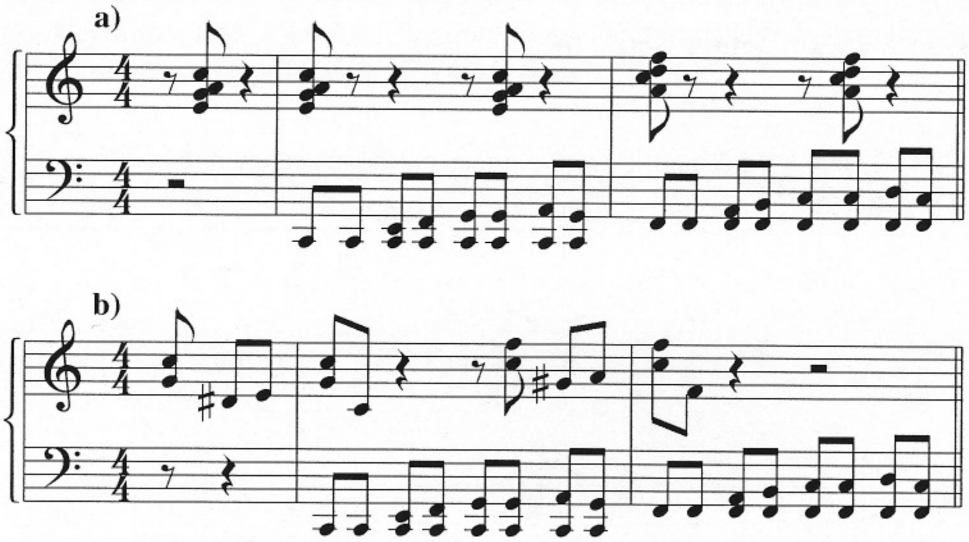


Figure 10-4.

Modify the figure harmonically, without changing your hand position. When changing from C to F, you can simply replace a nonharmonic note with an E flat. Figure 10-5 shows two examples.

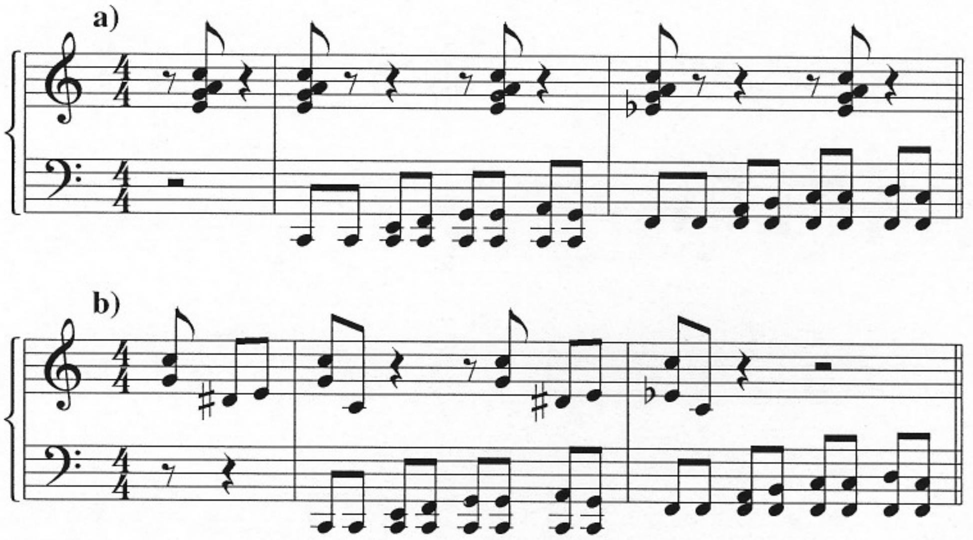


Figure 10-5.

These examples illustrate the change from I to IV, which occurs in bars 4-5 and sometimes in bars 1-2. The same ideas apply to the other chord changes in the 12-bar blues: IV to I, I to V, V to IV, and V to I.

Practice ideas

Practice the concepts in this chapter by using the exercises from Section One. Go over some of the exercises from Section One in three different ways:

- With F in bar 10
- With F in bar 2
- Making different choices on the chord changes

CHAPTER 11: Learn the Pinetop's Boogie Woogie Figure

Figure 11-1 shows a figure that is very characteristic of boogie woogie. It is the primary figure from *Pinetop's Boogie Woogie*, and it appears in many compositions, including several that predate *Pinetop's Boogie Woogie*.

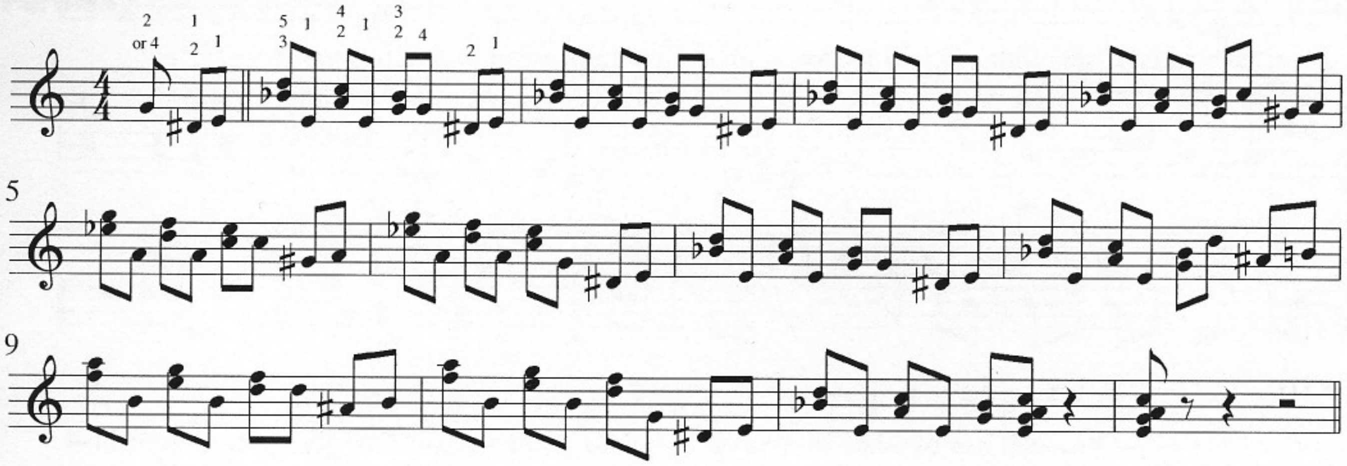


Figure 11-1.

You should practice Figure 11-1 until you can play it automatically with all the bass lines you have learned. Figure 11-2 shows some variations on this figure.

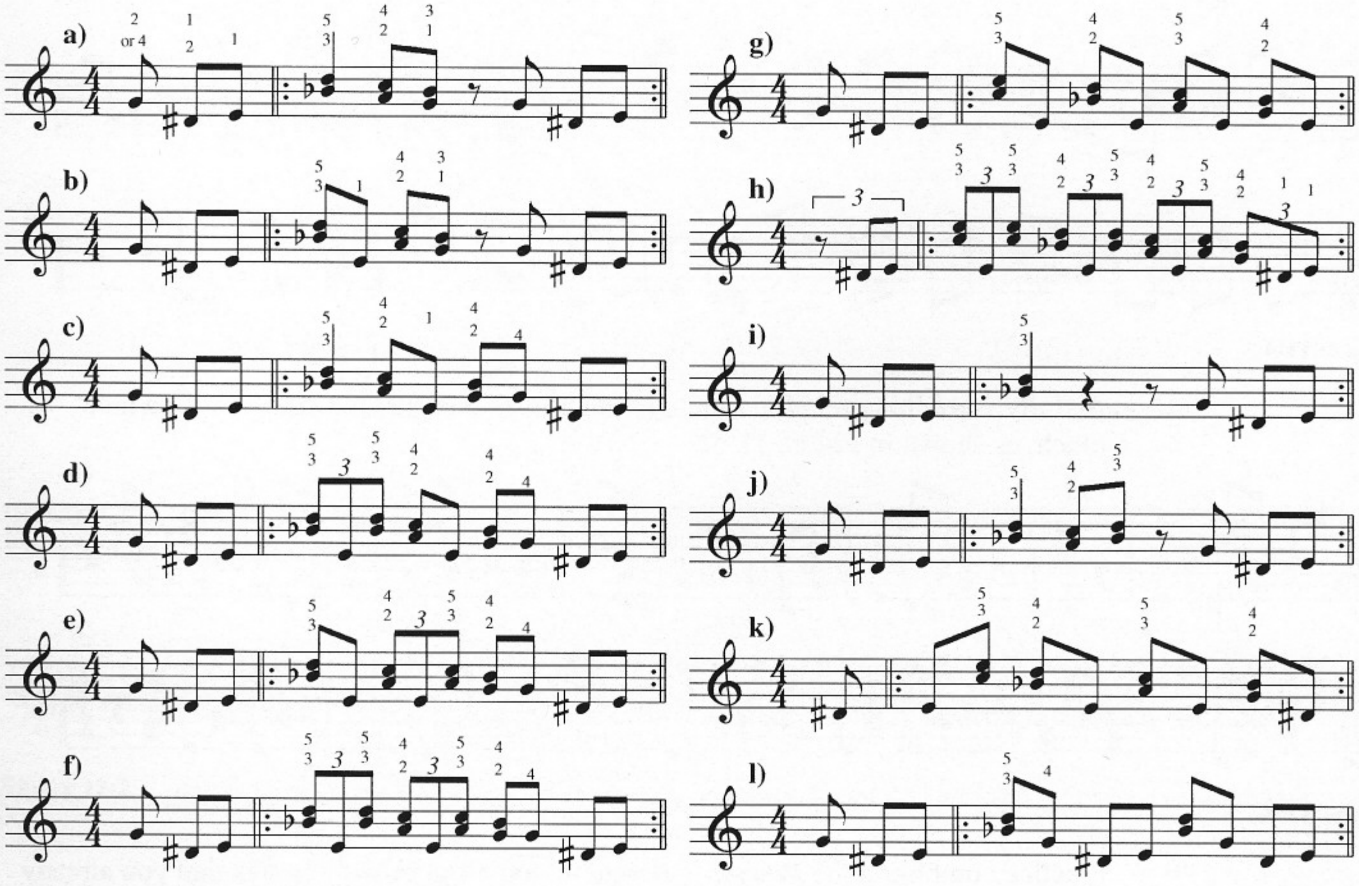


Figure 11-2.

Practice the variations shown in Figure 11-2 for full choruses. Then play full choruses while mixing up the variations. Figure 11-3 is an example. Figure 11-3 has the F substitution in bar 2, so play the bass line on F for that bar.

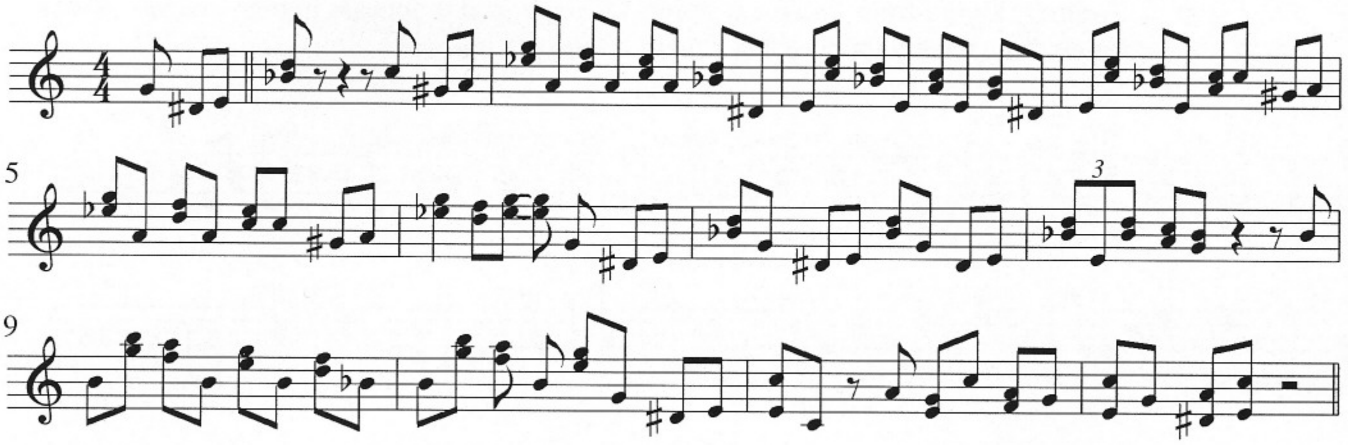


Figure 11-3.

You can use two-bar figures on bars 3-4, 7-8, and 11-12, as shown in Figure 11-4. Figure 11-4 has the F substitution in bar 2, so play the bass line on F for that bar.

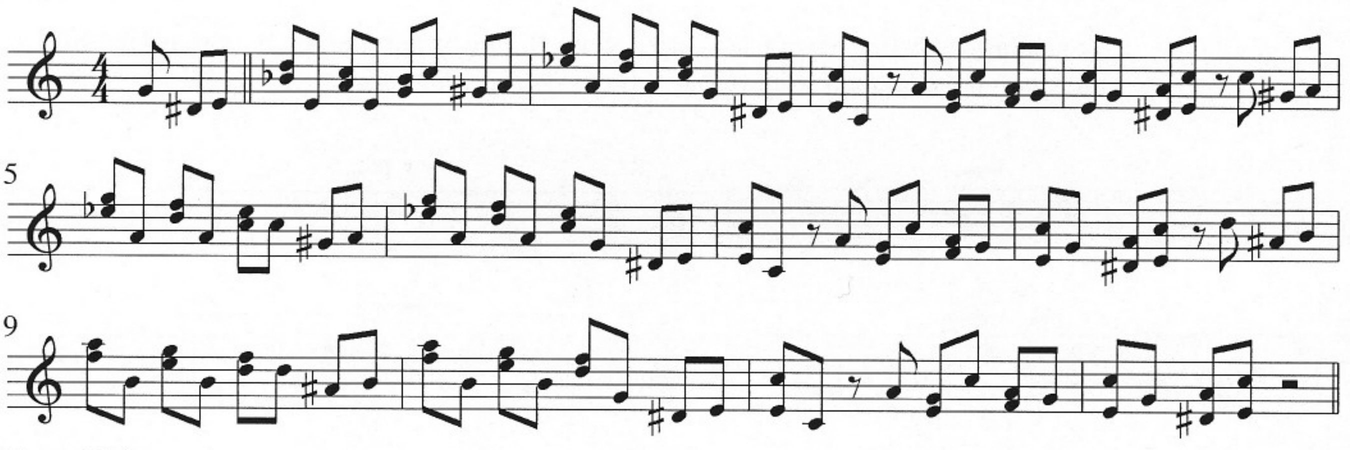


Figure 11-4.

Artfully combining this figure into an otherwise non-Pinetop chorus adds a nice touch, as shown in Figure 11-5.

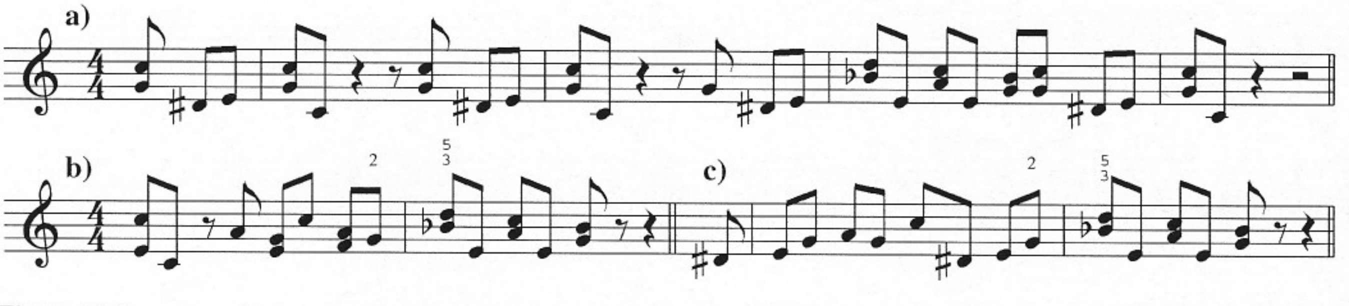


Figure 11-5.

Practice combining the *Pinetop's Boogie Woogie* figure with figures that you already know.

CHAPTER 12: Limitless Variations on Pickup-Putdowns

After reading this chapter, you will understand why we referred to the pickup-putdown as "extremely versatile" in the title of Chapter 4.

Partner pickup-putdowns

You can link a pickup-putdown with a partner pickup-putdown. The partner is usually similar to the original one, except for the ending. Figure 12-1 shows some pickup-putdown pairs.

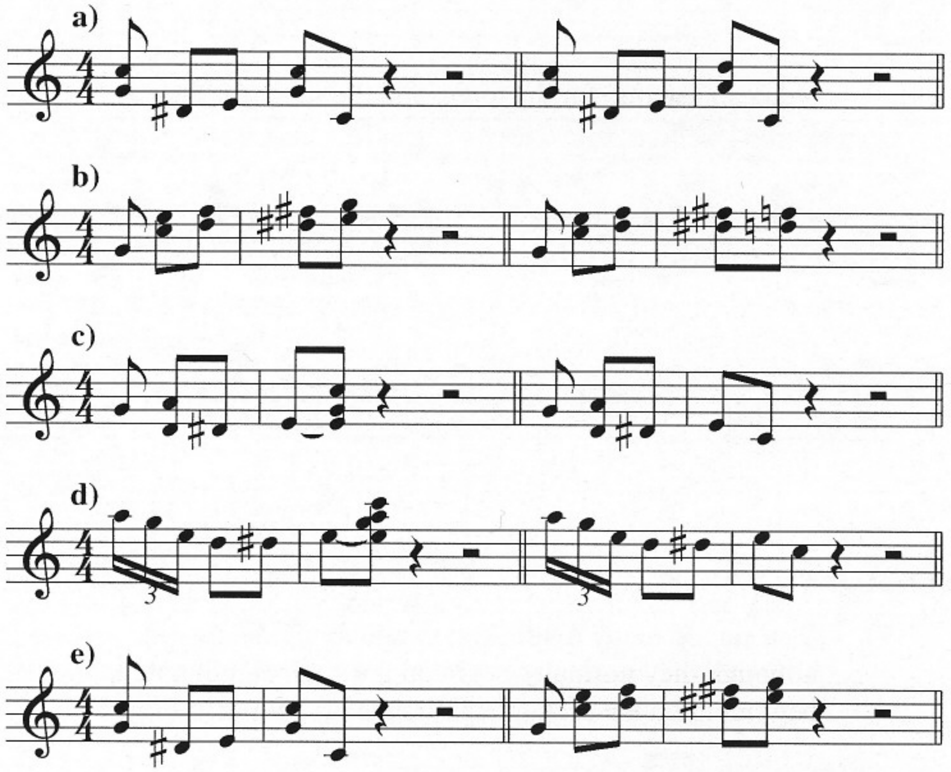


Figure 12-1.

You can alternate one with the other. Figure 12-2 shows two examples.

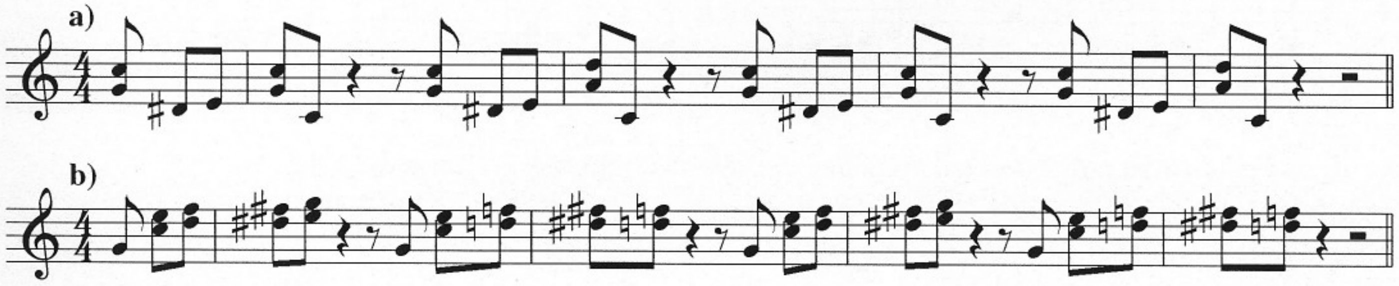


Figure 12-2.

You can also play one repeatedly while occasionally inserting the other. Figure 12-3 shows two examples.

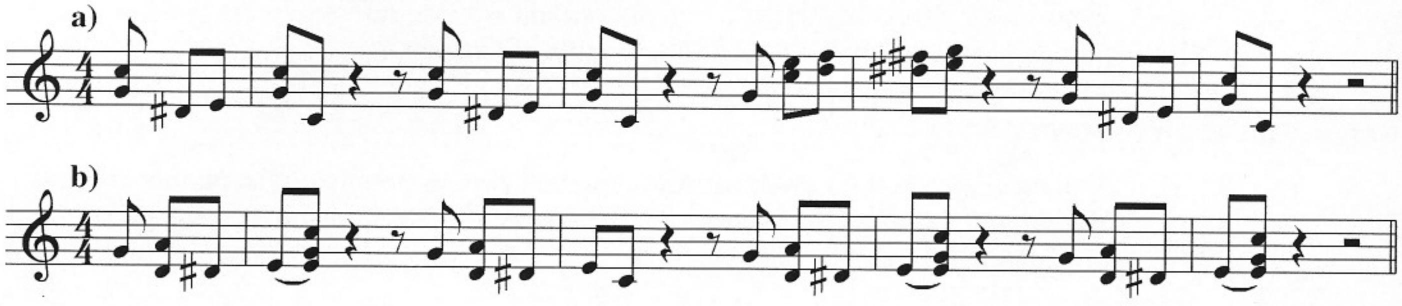


Figure 12-3.

You can use one for the tonic, and the other for the subdominant, as shown in Figure 12-4.

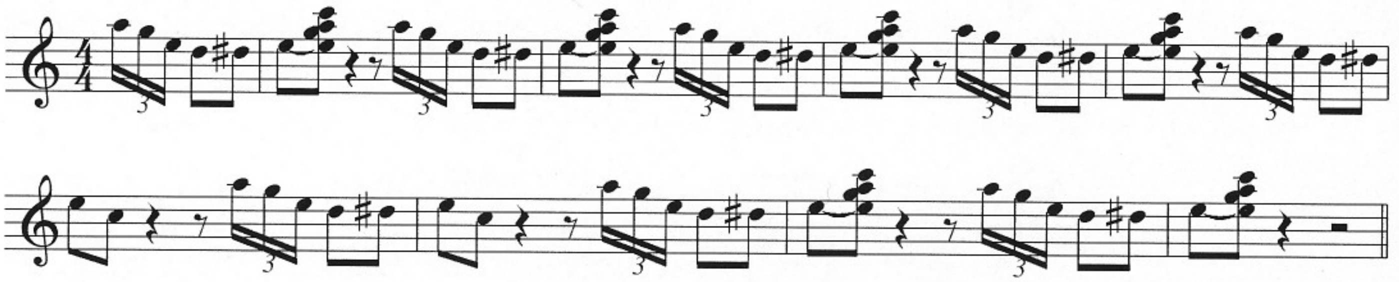


Figure 12-4.

Rhythmic variations

You can do many interesting things rhythmically with pickup-putdowns. Observe that although they normally begin on the sixth eighth note in the bar, they also work well beginning on the second eighth note, as shown in Figure 12-5.

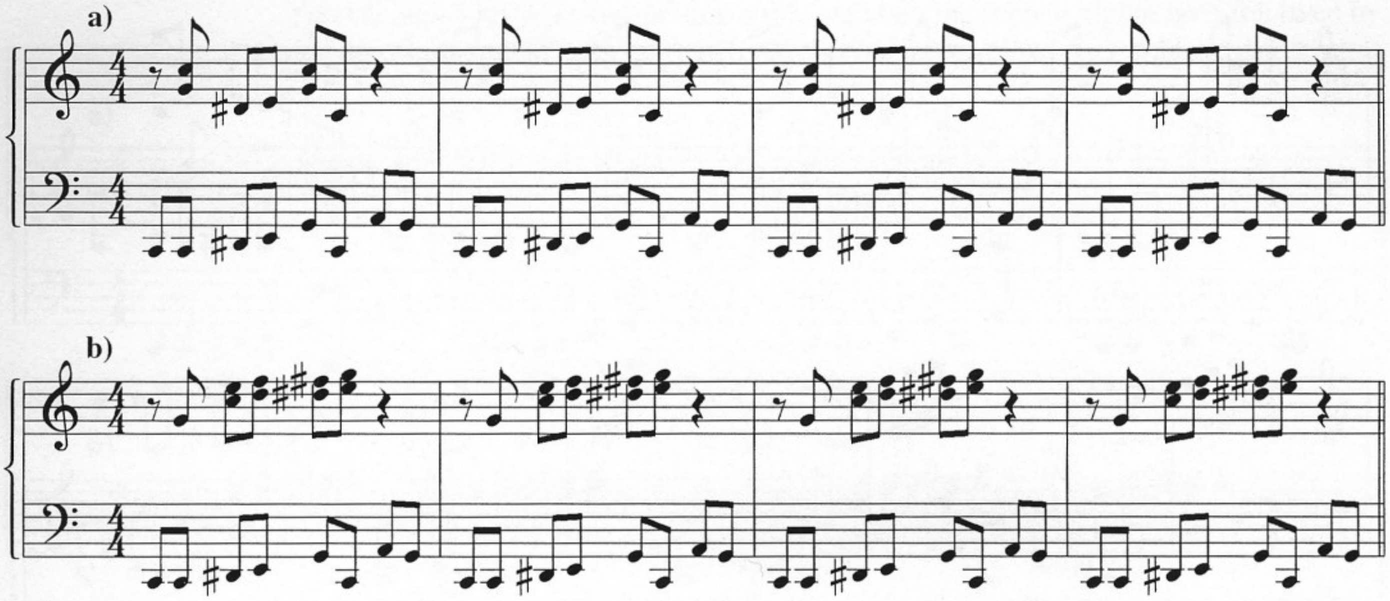


Figure 12-5.

You can play pickup-putdowns beginning on the fourth eighth note of the bar, as shown in Figure 12-6.

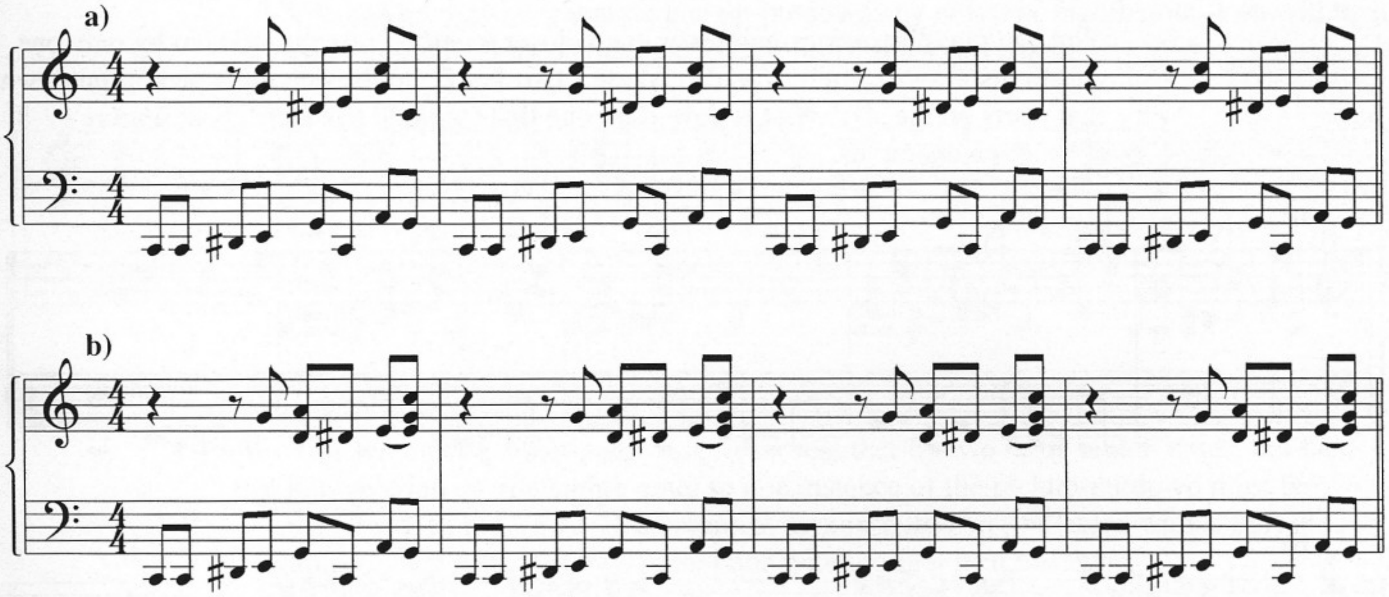


Figure 12-6.

You can also play pickup-putdowns beginning on the last eighth note of the bar, as shown in Figure 12-7.

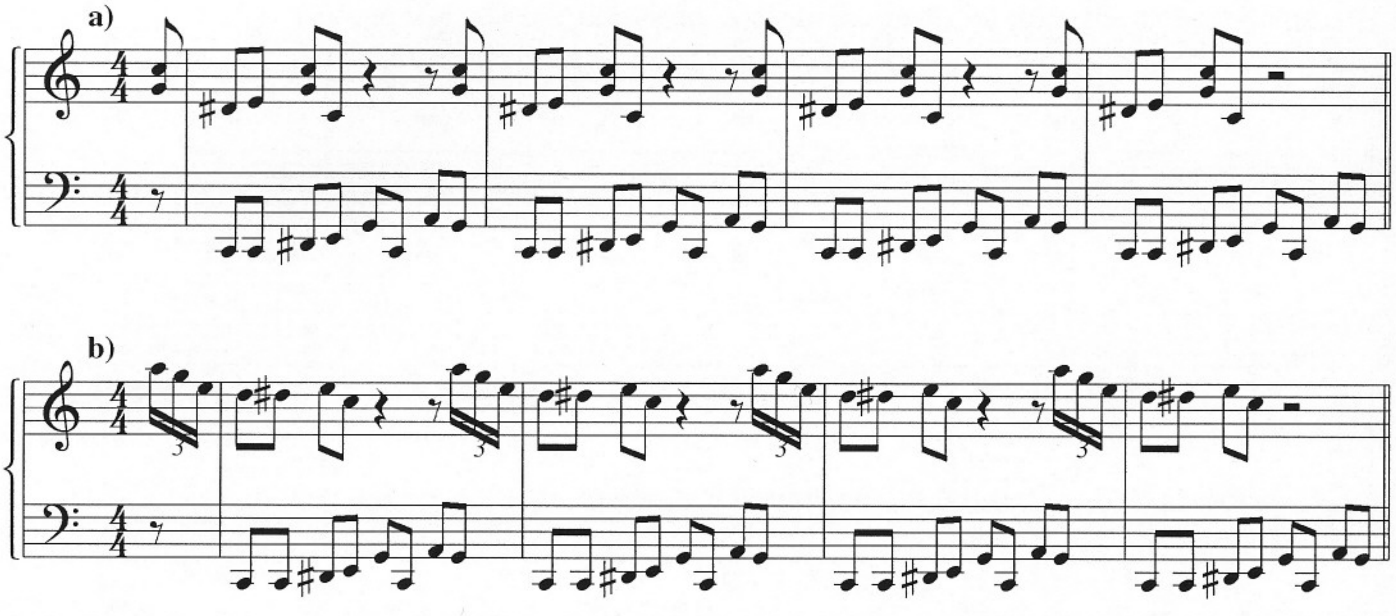


Figure 12-7.

Note that in all the patterns in Figures 12-2 through 12-7, there are always three eighth rests separating the pickup-putdowns. The following patterns show how to vary this.

You can play the pickup-putdowns even closer together, separating them by only one eighth rest. For example, you can create a two-bar figure by playing a pickup-putdown that starts on the sixth beat followed by one that starts on the fourth beat. Figure 12-8 shows two examples.

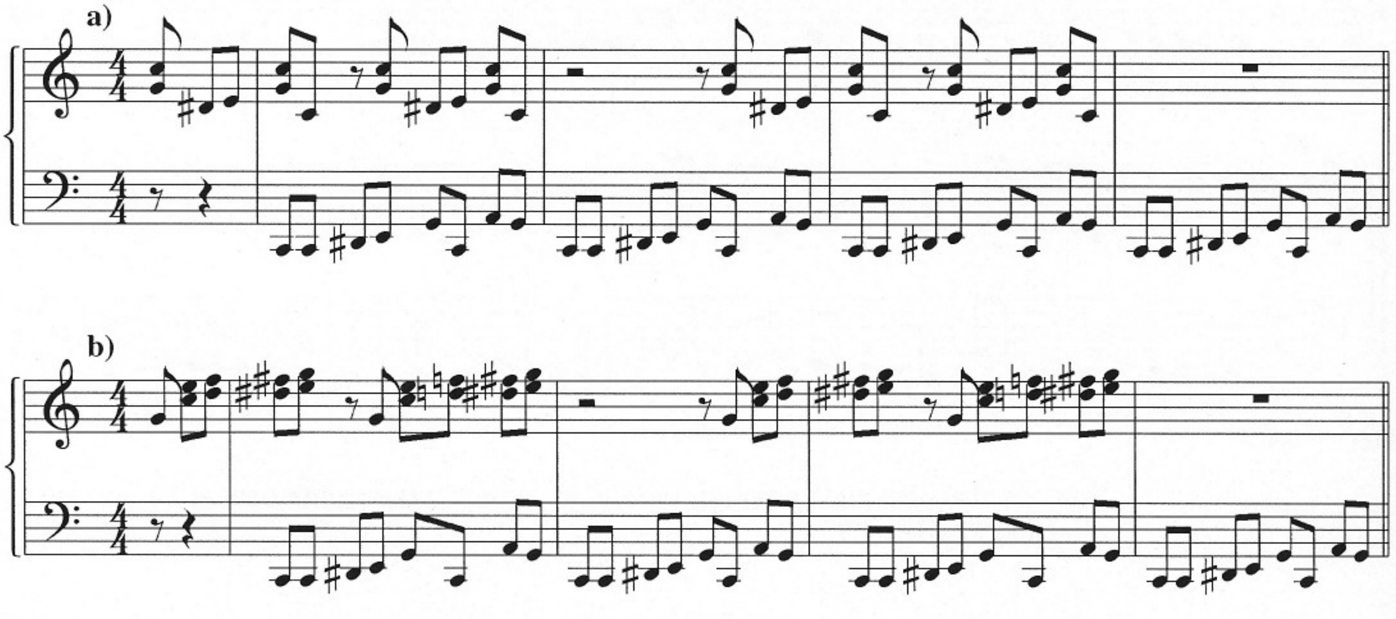


Figure 12-8.

You can also play a pickup-putdown that starts on the second eighth note followed by one that starts on the last eighth note. Figure 12-9 shows two examples.

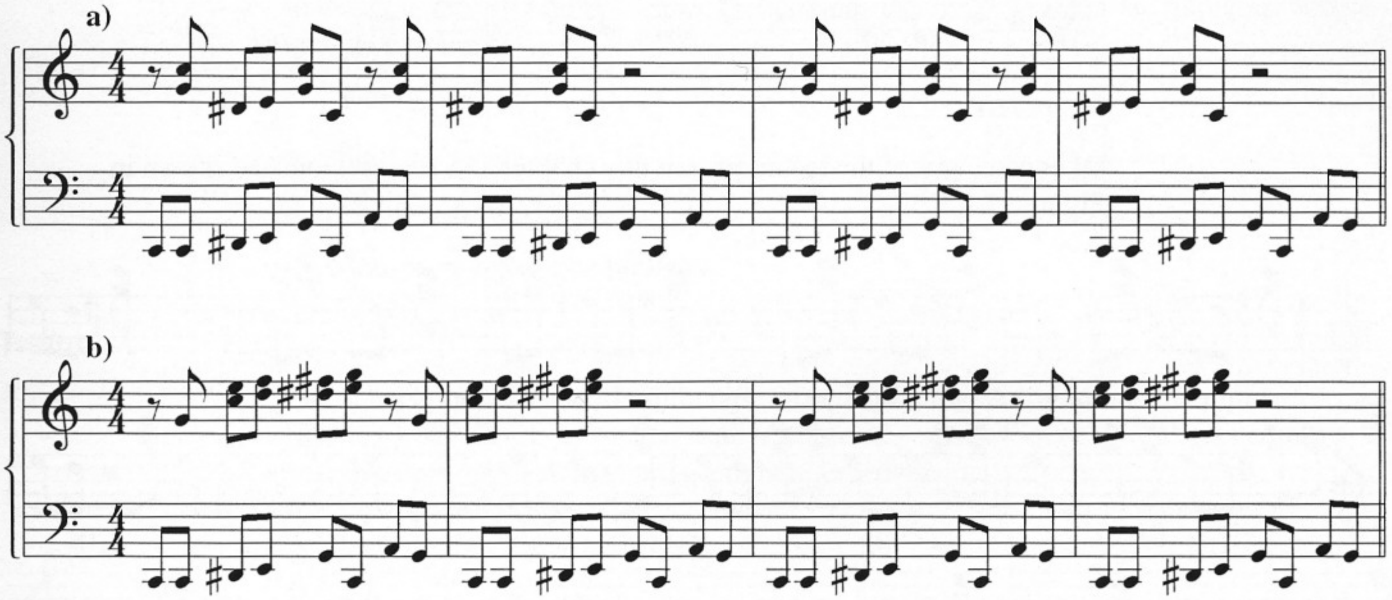


Figure 12-9.

You can continue to separate pickup-putdowns by only one eighth note. You will then cycle through all the variations. Figure 12-10 shows an example.

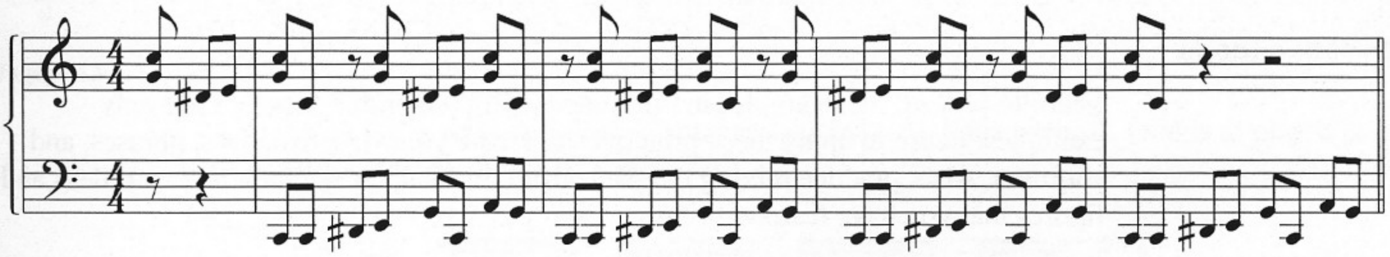


Figure 12-10.

You can move pickup-putdowns closer together by two more eighth notes, but then they overlap by one eighth note, so one instance of the pickup-putdown must be shortened. In Figure 12-11 a complete pickup-putdown (indicated with a slur) is immediately followed by a partial one with the first beat missing.

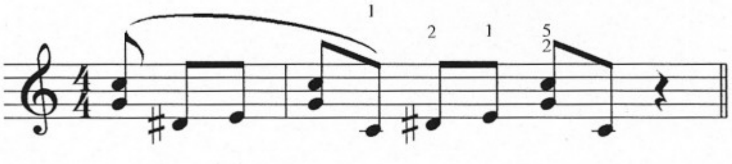


Figure 12-11.

In Figure 12-12, a partial pickup-putdown, with the last beat missing, is immediately followed by a complete one (indicated with a slur).

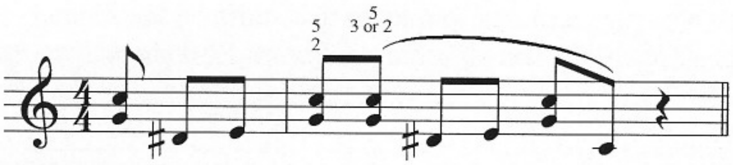


Figure 12-12.

Of course, any of the techniques in this chapter can be combined, as shown in Figure 12-13.

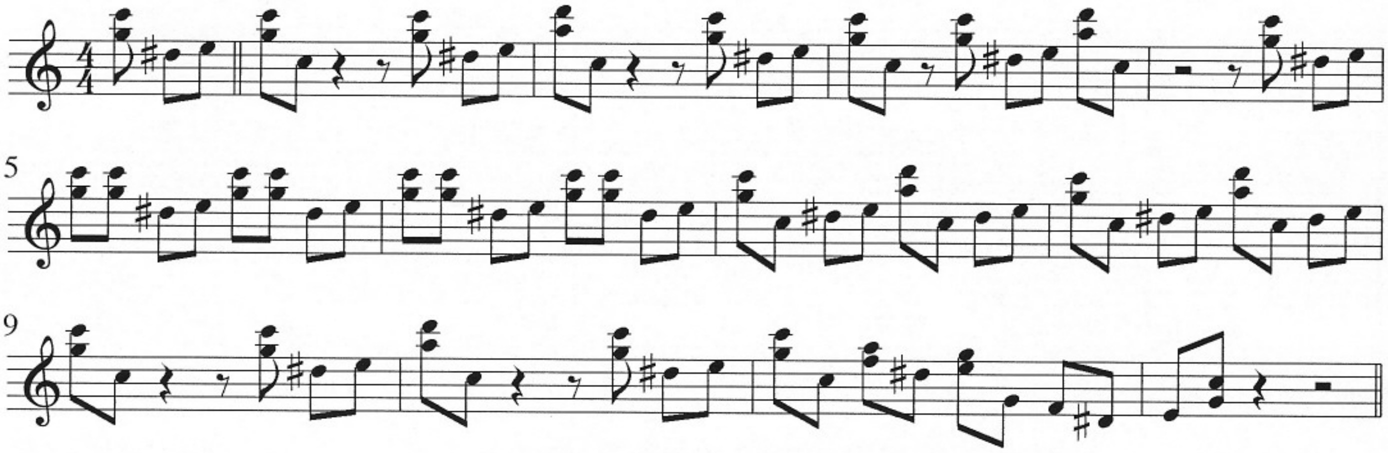


Figure 12-13.

Practice ideas

Learn to play all the examples in this chapter. But remember that they are only examples. Learn to apply these principles to create your own exercises, phrases, and choruses. Also, practice mixing the ideas from this chapter with all the other ideas and figures that you have learned so far.

CHAPTER 13: Four More Building Blocks

In this chapter you learn four more techniques that you can integrate into your boogie woogie playing:

- Tremolos
- Sixths
- The two-beat riffle
- Boogie woogie style pickups

Tremolos

Tremolos appear frequently in boogie woogie playing. A tremolo is the rapid alternation of two notes greater than a whole step apart. Figure 13-1 shows some examples of tremolos you can use in boogie woogie.

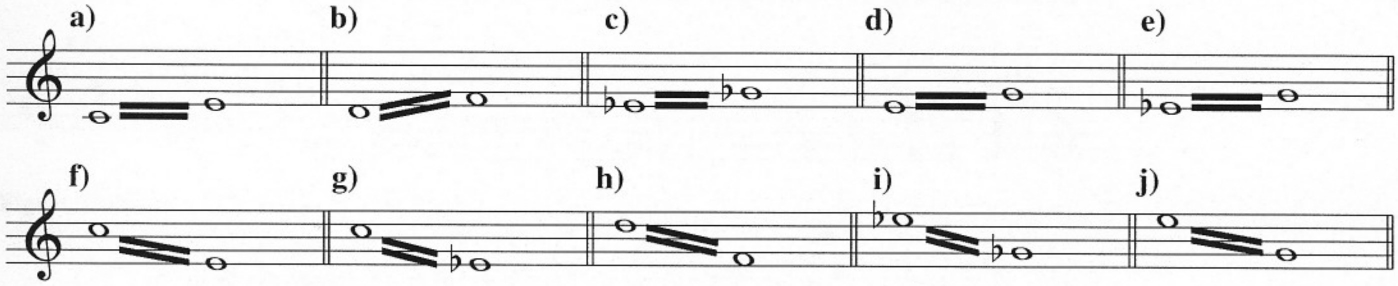


Figure 13-1.

There are several approaches you can take in playing the tremolo. One is to play it in 16th notes, as shown in Figure 13-2.

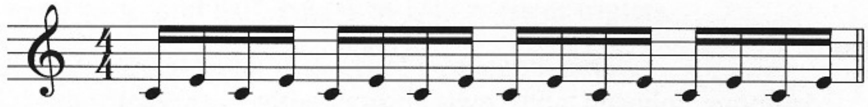


Figure 13-2.

Another way is to simply put your fingers on the keys, relax, and shake your hand. Use your ears to check whether it sounds good. If it doesn't, then adjust. Using this approach, you don't have to worry about playing precise 16th notes.

Try inserting some tremolos into your playing for half a measure or a full measure, as shown in Figure 13-3.

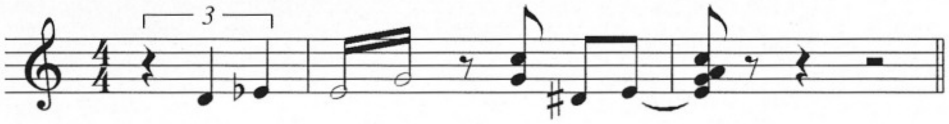


Figure 13-3.

Sixths

Figures based on the interval of a sixth are very common in boogie woogie. Figure 13-4 shows some examples.

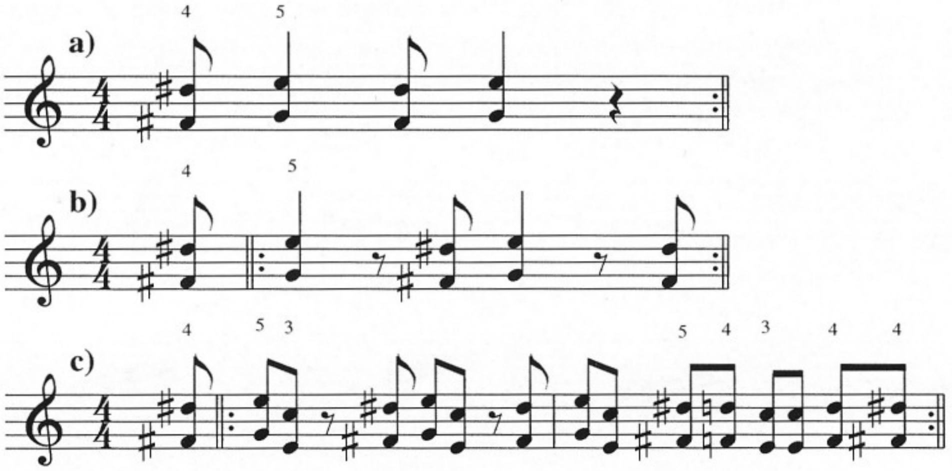


Figure 13-4.

Practice developing your own melodies and phrases using sixths.

The two-beat riffle

Ammons, Johnson, and Lewis all frequently used repetitions of patterns similar to those shown in Figure 13-5.

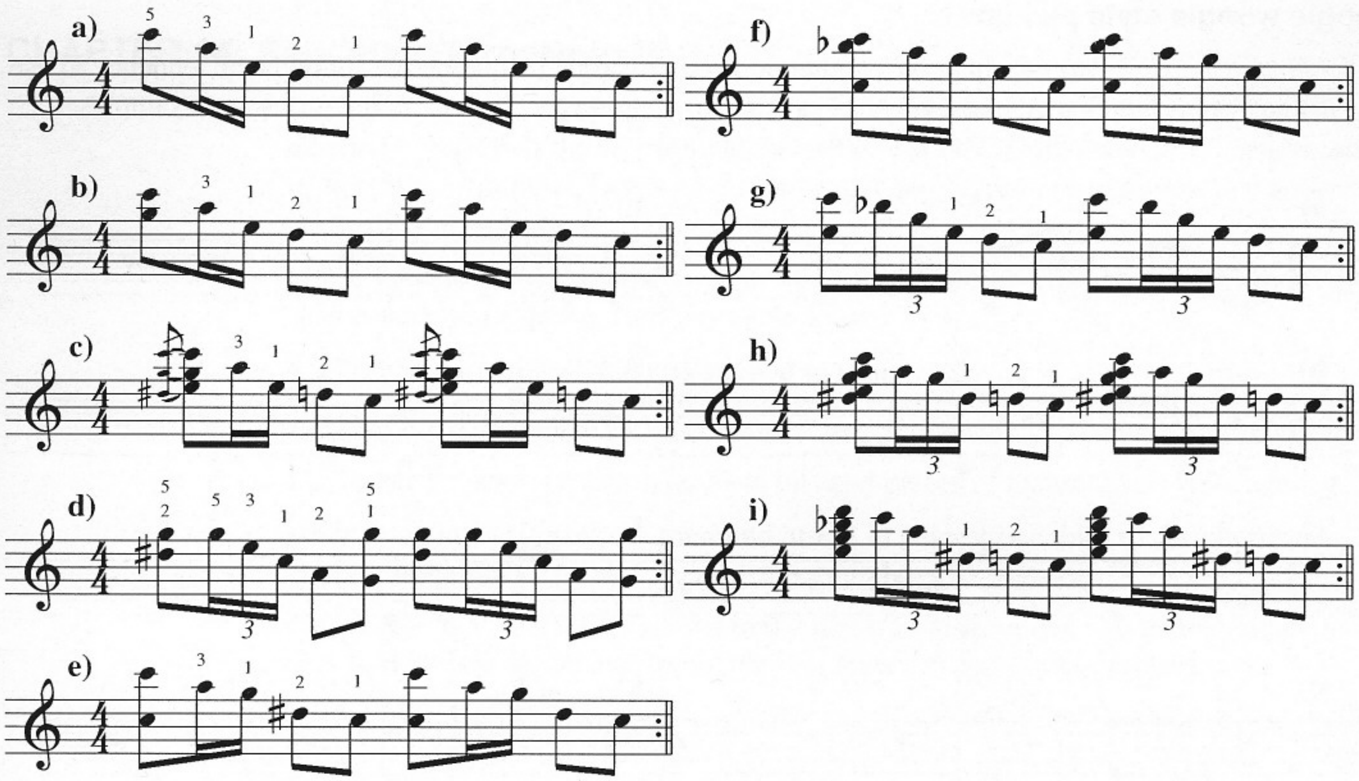


Figure 13-5.

The patterns shown in Figure 13-5 have the following characteristics:

- They are two beats long.
- The first half beat is a single chord or note.
- The remaining one and a half beats form a descending figure.
- The second half beat is in 16th notes or triplets.
- The second beat consists of two eighth notes.

Figure 13-6 shows one possible use of these figures.

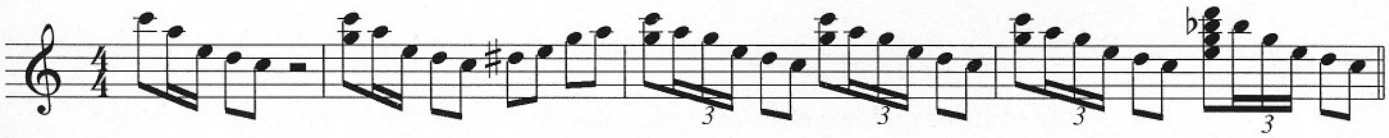


Figure 13-6.

In Figure 13-6, the melodic transition in the second half of the second measure is fairly common. Learn some of these figures. Practice using them as repetitive riffs, as well as in melodic phrases.

Boogie woogie style pickups

Part of what gives authentic boogie woogie its distinctive sound is the tendency to use characteristic pickups to begin many phrases. Figure 13-7 shows some examples based on Pickup-Putdown Exercise 1.

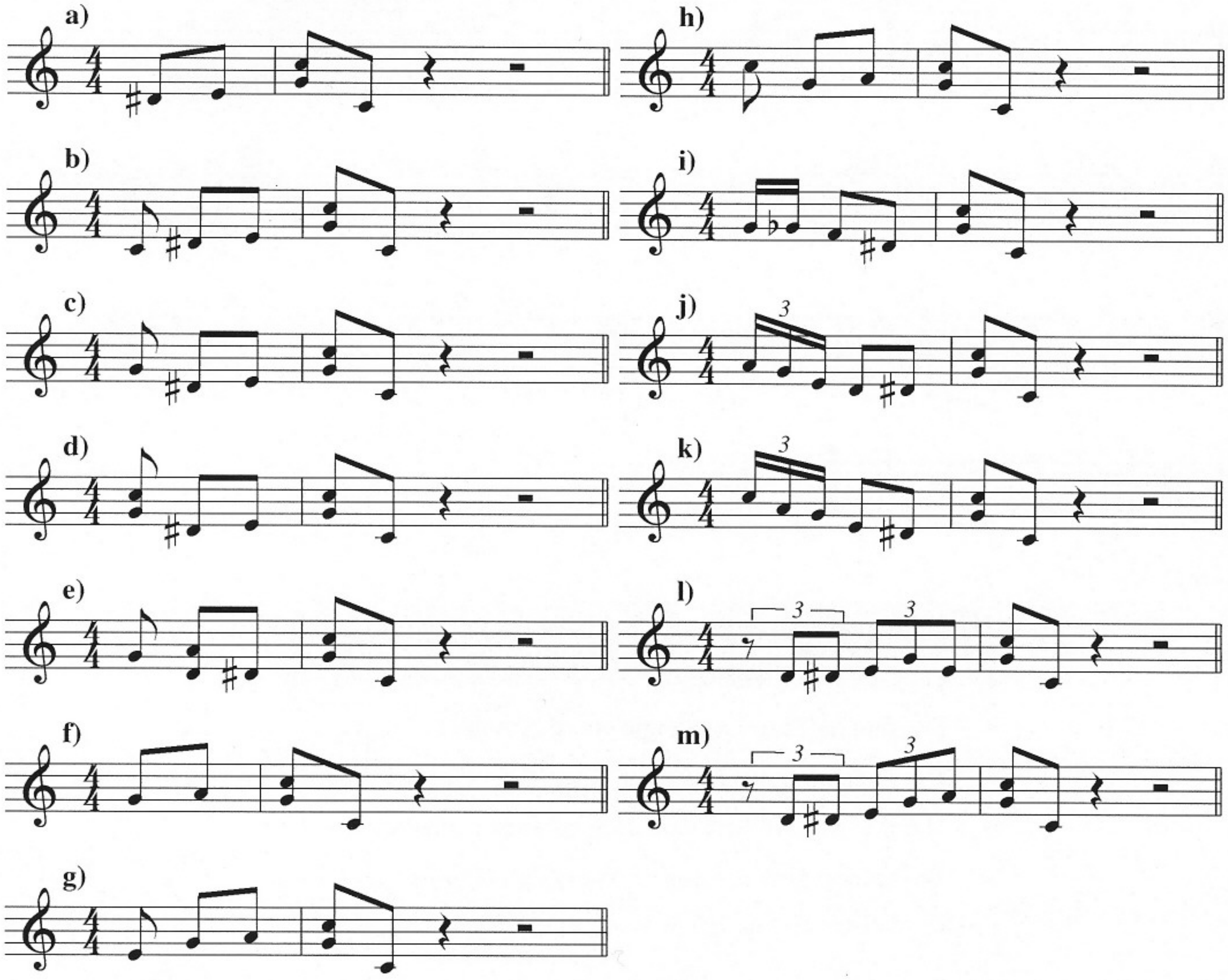


Figure 13-7.

Many of these pickups are already familiar to you. Practice varying some of the figures that you have already learned by using different pickups. Practice creating your own phrases beginning with these pickups.

CHAPTER 14: Signature Turnarounds

Most boogie woogies of the Boogie Woogie Trio have a turnaround figure, which occurs in about half the choruses of the piece. We call this the *signature turnaround* of the piece. Ammons, Lewis, and Johnson all had favorite turnarounds that appear in many different pieces.

When you create an authentic boogie woogie, you should pick or create a signature turnaround for the piece. Here are some ideas:

- Use the turnaround that you learned in Chapter 7.
- Use one of the classic turnarounds shown in Appendix C.
- Create your own turnaround from bits and pieces of material you have learned.

After selecting a signature turnaround, use it in at least one third of the choruses. Some boogie woogies use the same turnaround in every chorus.

Feel free to make small variations in the turnaround from one chorus to another. One way to do this is to use a different two-bar figure to end the turnaround.

In choruses that don't end with the signature turnaround, here are some things you can do:

- Continue material from the first eight bars in bars 9-12. This is the method used in the exercises from Chapters 3 through 6, as well as in Figure 11-1.
- Continue material from the first eight bars in bars 9-10. Then, in bars 11-12, you can play one of your two-bar figures. An example of this is shown in Figure 12-13.
- Use a different stock turnaround.

CHAPTER 15: Beginnings, Breaks, and Endings

Beginnings

Here are a few ways of beginning a boogie woogie, going from simplest to most complex.

Simply break into a boogie woogie with both hands. The right hand might play a short pickup before the left hand joins in. You can:

- Begin on the first bar of a 12-bar chorus
- Begin on bar 9, the turnaround

Play a bass line for several bars before the right hand joins in. This is especially effective if it is a walking bass line. Here are a few options:

- The bass line starts on bar 1. The right hand enters on bar 5, when the harmony changes to F.
- The bass line starts on bar 1 and plays alone for 12 bars. The right hand enters on bar 1 of the second chorus.
- The bass line starts on bar 9, the turnaround. The right hand enters on bar 1 of the first complete chorus.

Introductions. In boogie woogie, an introduction consists of beginning a piece in non-boogie style.

The four-bar introduction. The most common type of introduction is the four-bar introduction. When this style of introduction is used, the introduction is followed by bar 5 of the first chorus, in the subdominant.

See Figures C-3 and C-4 for examples from *Roll 'Em Pete* and *Monday Struggle*. You can compose your own four-bar introduction of this style. Figure 15-1 shows the introduction from *The Basic Boogie* (see Appendix A).

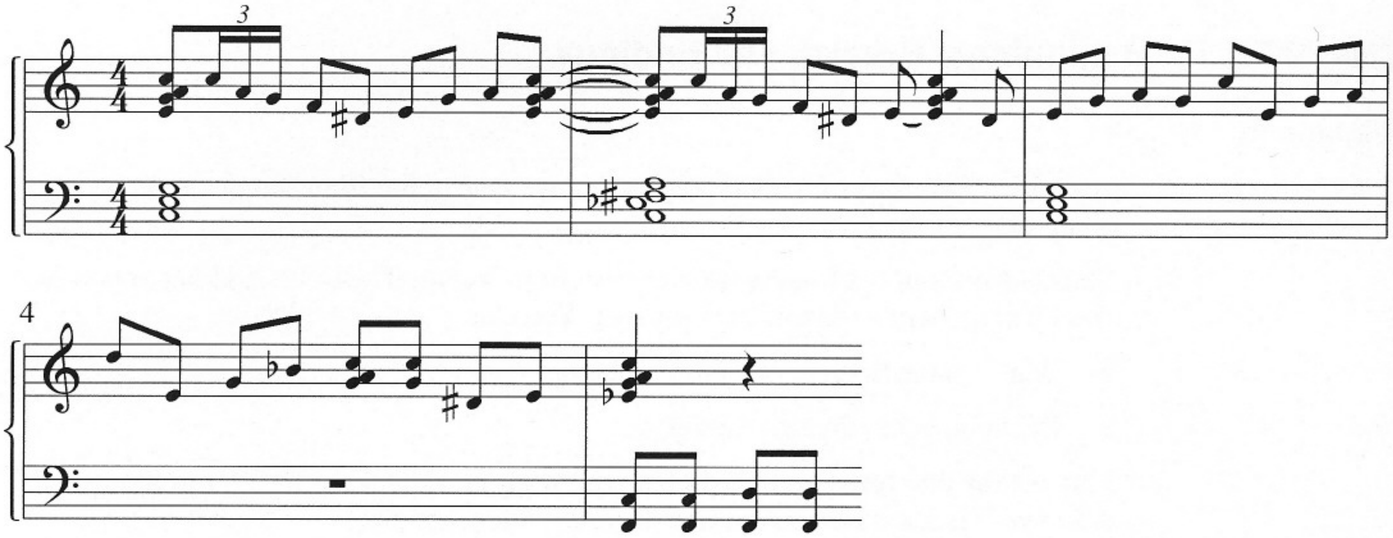


Figure 15-1.

Introduction ending on the dominant. The introductions to *Shout for Joy* and *Honky Tonk Train* end on the dominant harmony. The boogie woogie begins on the first bar of the 12-bar chorus. Music, in just about any style, that ends on the dominant can be used as an introduction; be creative.

Breaks

A break is when the bass line stops and material similar to an introduction is played. Breaks occur at the beginning of a chorus. The four-bar introduction discussed earlier in this chapter can be used effectively as a break. The bass line resumes on bar 5.

Chorus I of *The Basic Boogie* (Appendix A) a has a four-bar break. *Monday Struggle* and *Pinetop's Boogie Woogie* also have four-bar breaks.

Endings

Boogie woogies generally end with a modified turnaround. The ending turnarounds are modified in two ways:

- On bars 11 and 12, the bass lines switch to a pattern based on quarter notes instead of eighth notes.
- The right hand ends with a strong tonic feeling. In other words, it ends on C.

The ending introduced in Chapter 2 and the ending of *The Basic Boogie* (Appendix A) are examples.

Figures 15-2 shows one more example of an ending bass line.

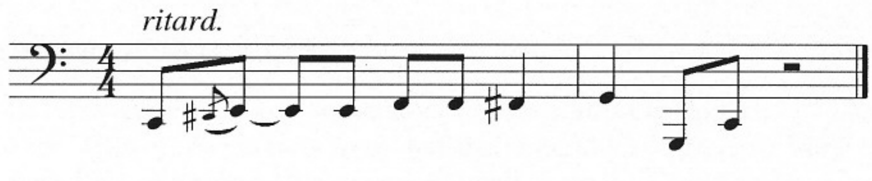


Figure 15-2.

Figures 15-3 shows one more ending.

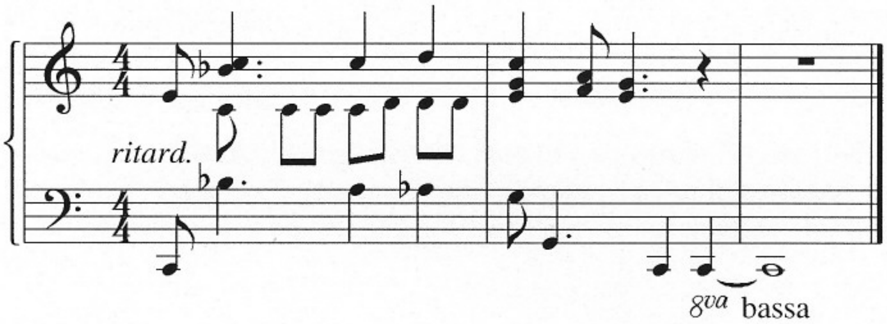

ritard.
8va bassa

Figure 15-3.

Another frequently used ending device is to switch to a non-boogie woogie style for several bars, ending in the new style; be creative.

CHAPTER 16: Advanced Bass Lines

In this chapter you add some advanced bass lines to the ones you learned in Section One. To learn these bass lines, use the techniques in *How to learn a boogie woogie bass line*, in Chapter 2. You can play all the right-hand figures, exercises, and techniques in this book with these bass lines. This chapter teaches:

- The Boogie Woogie Stomp bass line
- Walking bass lines

The Boogie Woogie Stomp bass line

Albert Ammons frequently used the bass line shown in Figure 16-1. For example, it is the primary bass line of *Boogie Woogie Stomp.* To our knowledge, this bass line has never appeared in print. We thank Chris Page for teaching us this bass line over the telephone.

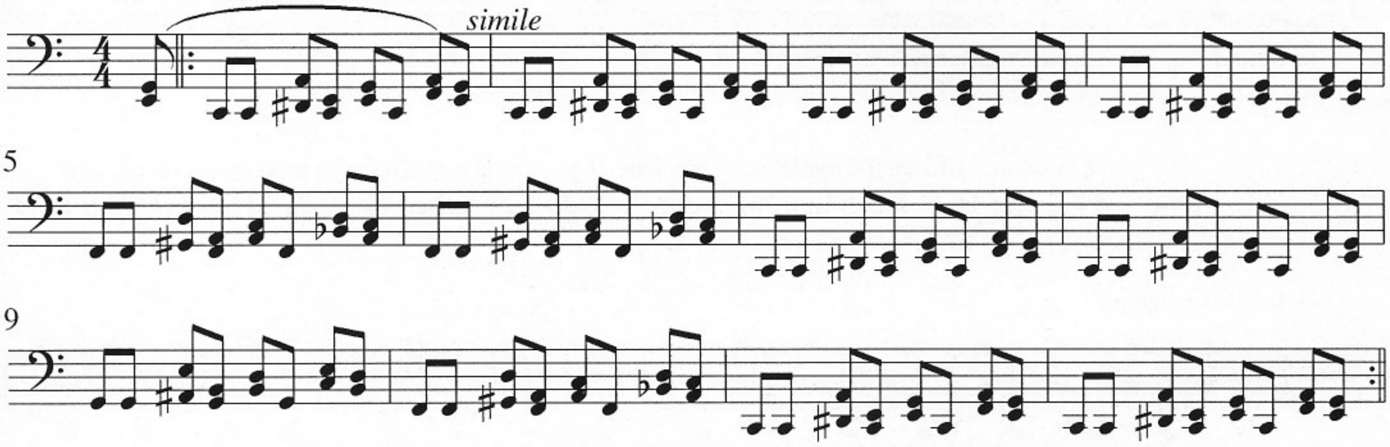


Figure 16-1.

Chris Page emphasizes that this bass line is a phrase that begins with the last note of the bar, as notated in Figure 16-1.

Figure 16-2 shows some variations on this bass line. Author Colin Davey now believes Albert Ammons played it as in variation a.

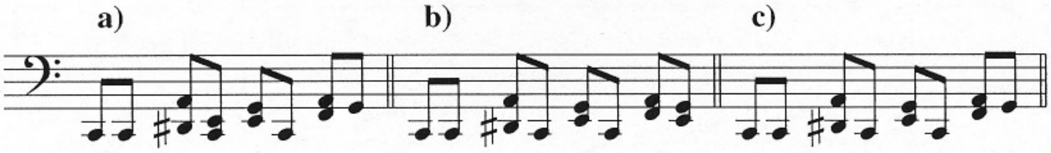


Figure 16-2.

Walking bass lines

As mentioned in Chapter 2, walking bass lines are played eight to the bar in broken octaves, typically outlining the arpeggio of the chord. Figure 16-3 is an example of a walking bass line.

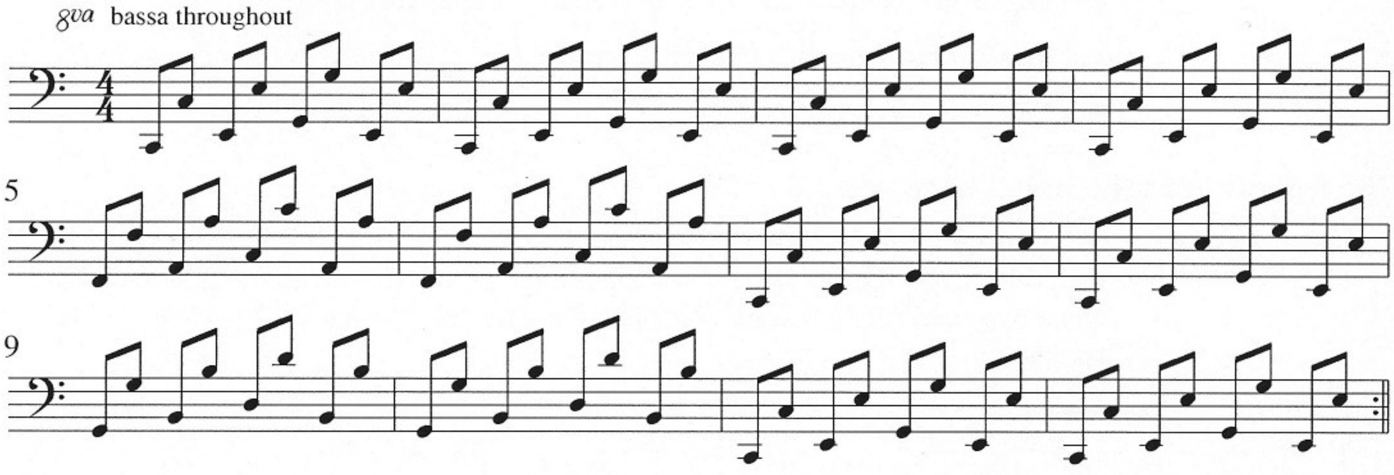

8va bassa throughout
5
9

Figure 16-3.

It is easier to learn a walking bass line if you first practice the exercises in Figures 16-4 and 16-5. Keep in mind the technical point in *Read This First* for avoiding hand and wrist strain.

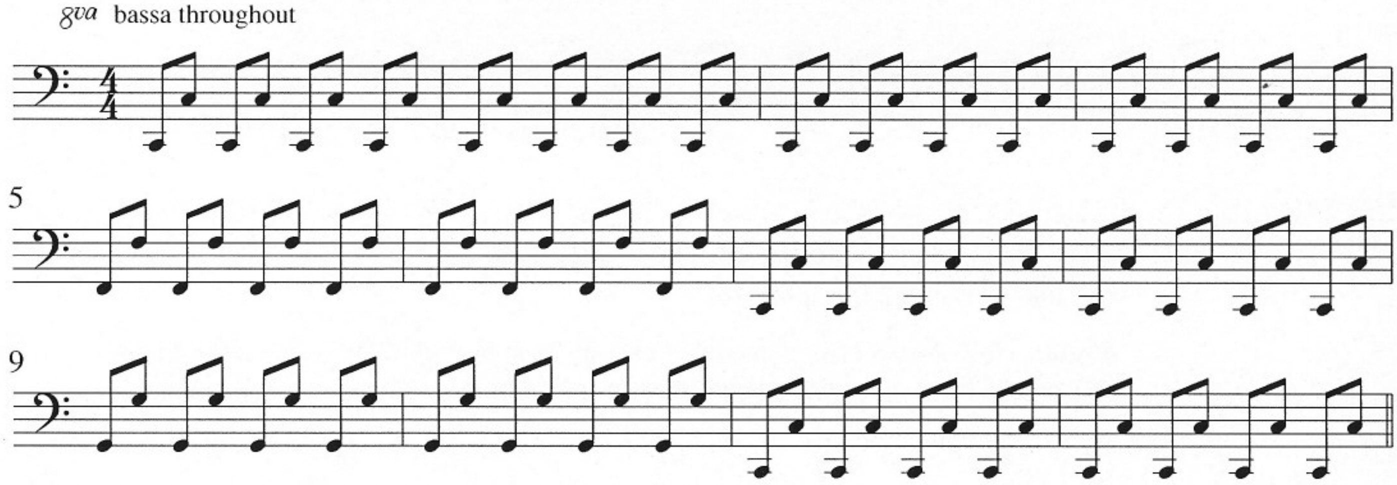

8va bassa throughout
5
9

Figure 16-4.

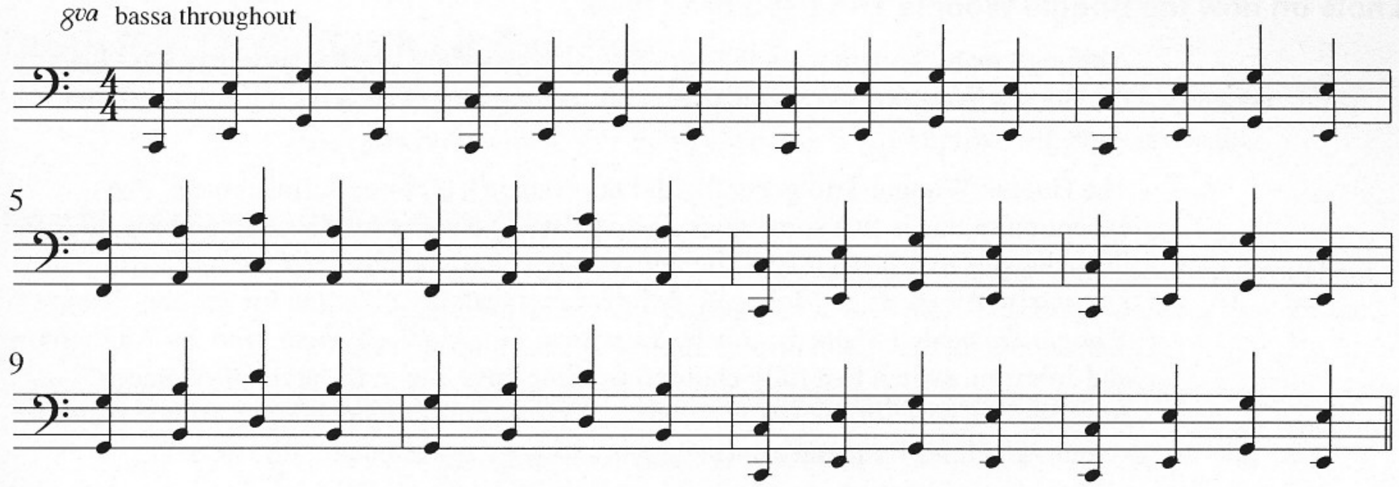

8va bassa throughout
5
9

Figure 16-5.

Walking bass lines sound particularly good when playing F in bar 2.

Figure 16-6 shows some additional common walking bass lines. You can transpose these bass lines for use in any harmony during the 12-bar chorus. When learning these, you might find it helpful to use the methods illustrated in Figures 16-4 and 16-5.

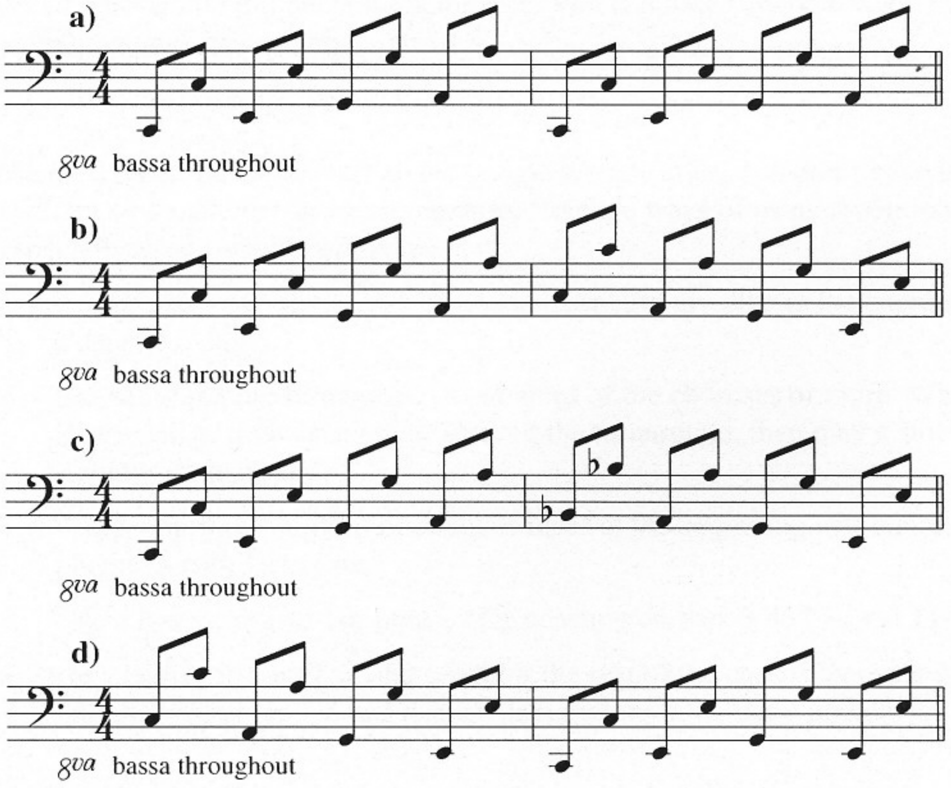

a)
8va bassa throughout
b)
8va bassa throughout
c)
8va bassa throughout
d)
8va bassa throughout

Figure 16-6.

A note on how the Boogie Woogie Trio used bass lines

Although many boogie woogie instructional books show a great variety of bass lines, the Boogie Woogie Trio actually used a small number of bass lines for most of their work.

The Boogie Woogie Trio generally did not change bass lines during a piece. An exception to this is that sometimes a boogie woogie starts with a standing bass line, then changes to a flashier bass line toward the end of the piece. (*Boogie Woogie Dream*, by Ammons and Johnson, switches to a walking bass line for the end. *Boogie Woogie Stomp* and *Shout for Joy* by Ammons, and *Boogie Woogie Man*, by Ammons and Johnson, switch to a fully chorded walking bass line in the style of Ammons' *Bass Goin' Crazy* for the last few choruses.) In contrast, many boogie woogie players switch bass lines frequently during a piece, often from one bar to the next.

CHAPTER 17: Putting It All Together

By now you have seen all the major elements of boogie woogie. This chapter describes how to combine these elements when improvising and composing.

How to create your own boogie woogie

- Pick a bass line. Generally, it is a good idea to use the same bass line throughout the piece, but an effective exception is to switch to a flashy walking bass for the last few choruses. (For more information, see Chapters 2 and 16.)
- Pick a chordal chorus. (For more information, see Chapter 3.)
- Pick a signature turnaround. (For more information, see Chapters 7 and 14.) Create choruses based on boogie woogie techniques and figures.
- Decide how you are going to begin and end the boogie woogie. (For more information, see Chapter 15.)
- For added excitement, you could throw in a break or two. If the piece has an introduction, then the break can be based on the introduction. (For more information, see Chapter 15.)

A good way to begin is to practice combining the bass line, the chordal chorus, and the turnaround until it becomes automatic. You can then slowly develop the beginning, ending, and other choruses.

Using repetition

Because repetition is inherent in the boogie woogie style, you don't have to produce brilliant new material for every measure. Here are ways of using repetition. These are especially useful while improvising:

- Create a two-bar phrase, and then use it repetitively, like in the exercises in Chapters 5 and 6.
- Use the signature turnaround in one third of the choruses or more. While improvising, if you run out of ideas at the turnaround, then play a stock or signature turnaround.
- When improvising, if you run out of ideas at the beginning of a chorus, start playing a chordal chorus.
- Use a few stock two-bar phrases for coasting on bars 3-4, 7-8, and 11-12.
- Be creative in bars 1-6, and coast for the rest of the chorus by using a stock two-bar phrase on bars 7-8 and a stock or signature turnaround on bars 9-12.

Be artful

Although repetition is characteristic of boogie woogie, do not rely on it entirely. A typical boogie woogie contains the full spectrum, from choruses that are very repetitive to choruses that are flowing and melodic, with little or no repetition. See Figure 9-5 from Chapter 9 for an example of how to create a melodic, nonrepetitive chorus.

When you do use a figure repetitively, sometimes it is effective to make each repetition identical. On the other hand, it is also sometimes effective to make each repetition slightly different rhythmically and/or melodically.

A boogie woogie is like a haiku or a limerick in that it has a simple and very specific form, with few parameters for variety. Yet despite this, or because of this, all these art forms are very charming, effective, compelling, and artful in the hands of a skilled practitioner.

CHAPTER 18: Where to Go From Here

Our parting advice, and we can't stress this enough, is that you need to spend time listening to performances of Albert Ammons, Pete Johnson, and Meade Lux Lewis.

This book can't present all their patterns. It only presents the ones that we feel are the most important. The performances of the Boogie Woogie Trio are an unending source of ideas and subtleties that can't be expressed in print. If you have been working with the exercises and techniques in this book, then you now have the concepts and the hand-ear coordination to get the most from listening to these works.

APPENDICES

APPENDIX A: *The Basic Boogie*

The Basic Boogie is a complete nine-chorus boogie woogie piano solo. It shows how you can use the foundation skills of boogie woogie in composition and improvisation. It uses the Basic bass line. For a signature turnaround, it uses the turnaround taught in Chapter 7. If you have practiced the foundation skills as instructed, you already know most of *The Basic Boogie* and should have no trouble learning it. What follows is a detailed explanation of each chorus of the piece.

Chorus A

After a four-bar introduction, Chorus A is a chordal chorus that combines the rhythm from Figure 3-2 with the voicings from Rhythmic-Chord Exercise 4.

Chorus B

Chorus B is a chordal chorus which combines several ideas introduced in this book. It uses the substitution of an F (IV) in bar 2 as described in *Read This First* and Chapter 10. It combines material from Rhythmic-Chord Exercises 3 through 5. It ends with the signature turnaround.

Chorus C

Chorus C is identical to Exercise 5 from Chapter 7, but an octave higher. Bars 1-8 consist of the first pickup-putdown (from Chapter 4) combined with the first two-bar figure (from Chapter 5). It ends with the signature turnaround.

Chorus D

Chorus D is based on the first pickup-putdown. However, during the chorus, the rhythm is altered using three different techniques from Chapter 12. Bars 11-12 consist of the first two-bar figure.

Chorus E

Chorus E is like chorus A, but with chords in bars 1-4 instead of the introduction.

Chorus F

Chorus F is identical to chorus B.

Chorus G

Chorus G is similar to Exercise 4 from Chapter 7. It consists of the first two-bar figure used repetitively, and it ends with the signature turnaround. However, each time the two-bar figure occurs, it is varied slightly. The first occurrence begins with the pickup you practiced in Chapter 5. The second occurrence begins with a three-note pickup. The third occurrence is the most modified. It uses a punctuating chord for a pickup. On the fifth eighth note of the first bar through the end of the second bar, it is replaced entirely with a variation of the *Pinetop's Boogie Woogie* figure, similar to the variation shown in Figure 11-5c. The fourth occurrence is the same as the second.

Chorus H

Chorus H introduces two techniques from Chapter 13: sixths and tremolos. It uses the first pickup-putdown as well. It ends with the signature turnaround.

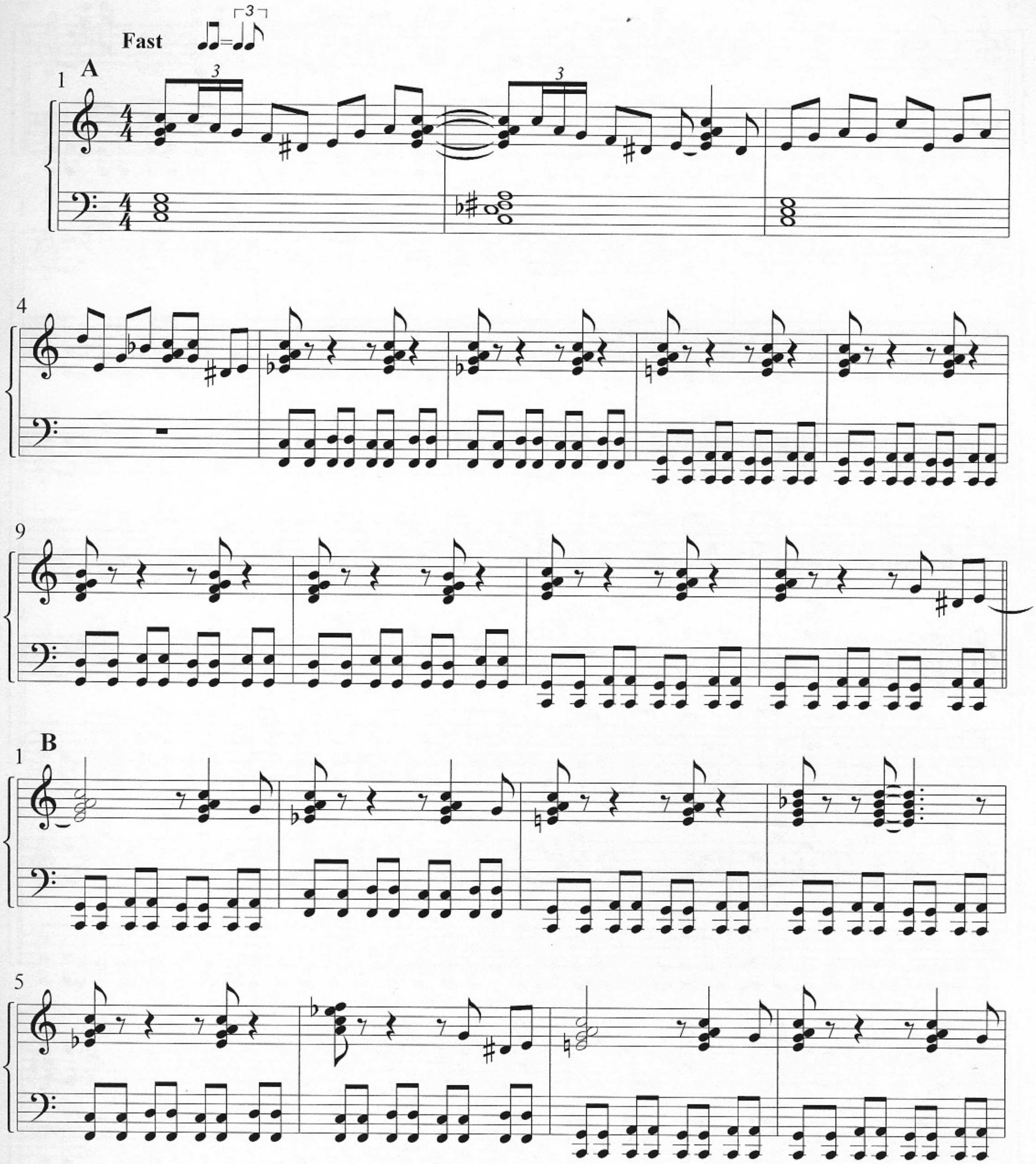
Chorus I

Chorus I begins with a break that is identical to the introduction. The last 8 bars are the same as Chorus H, but, as the piece ends, the signature turnaround is modified by ending with the fifth two-bar figure from Chapter 5 over the ending bass line taught in Chapter 2.

The Basic Boogie

PIANO SOLO

by Colin Davey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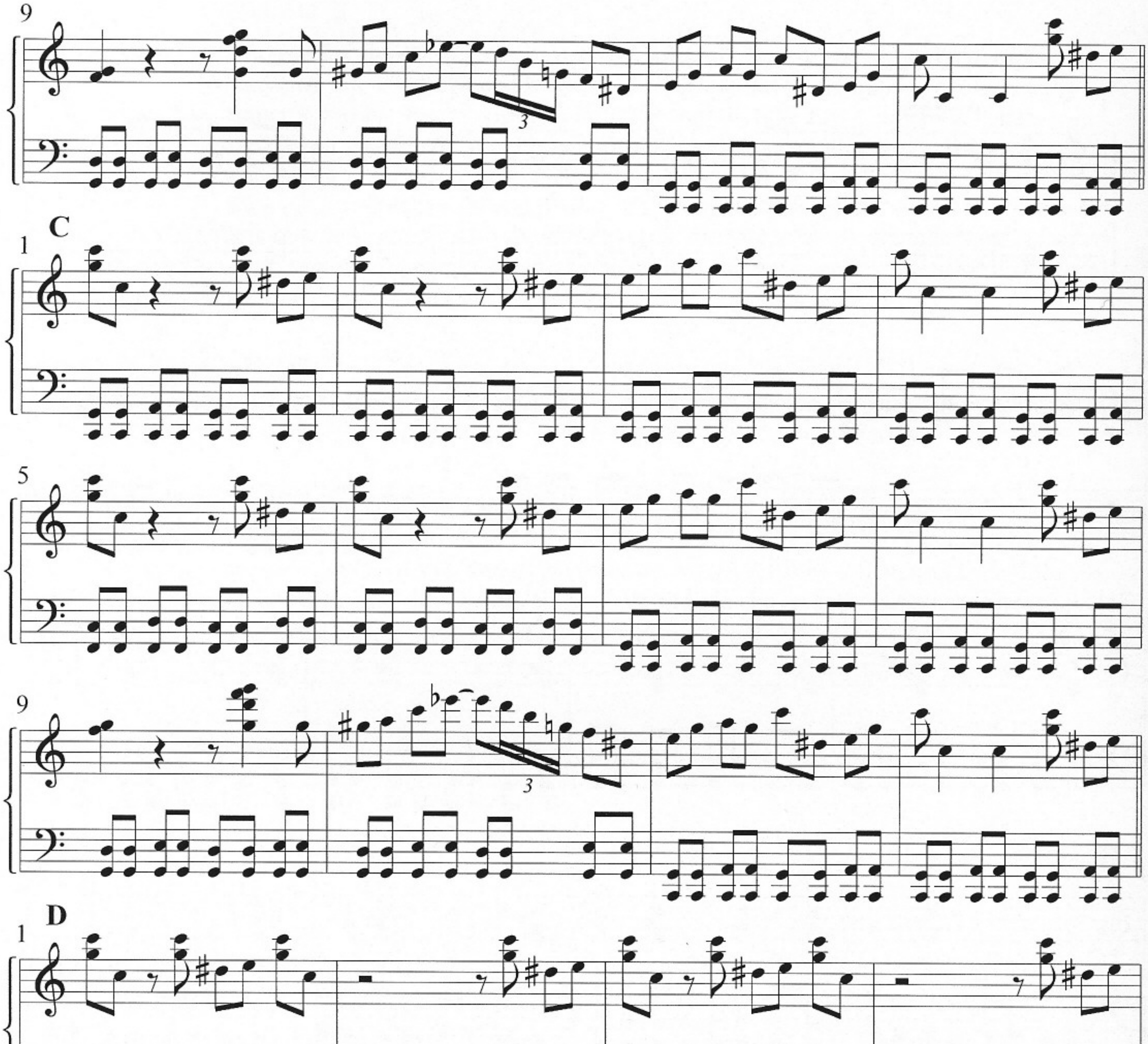
Copyright (C) Colin Davey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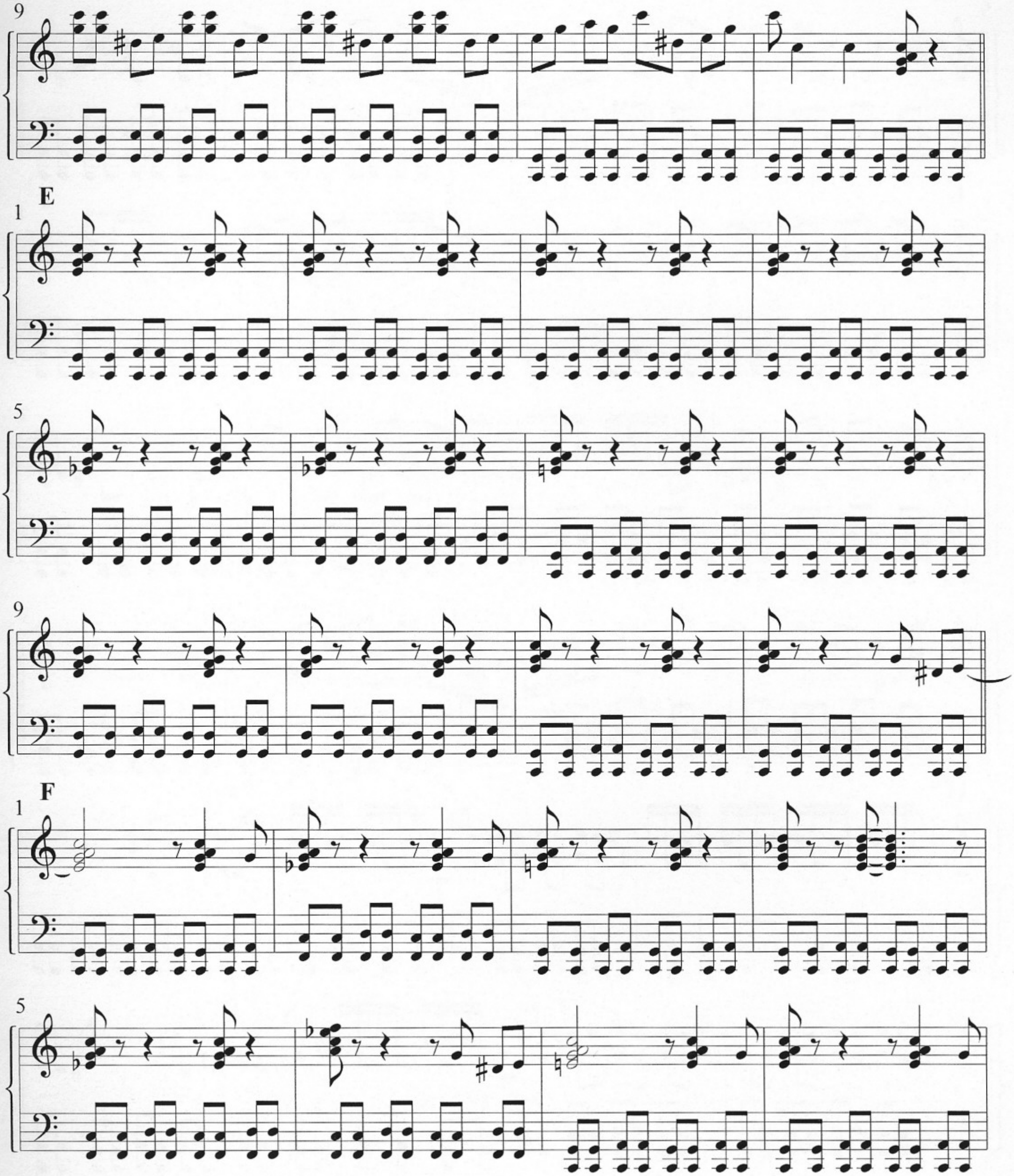
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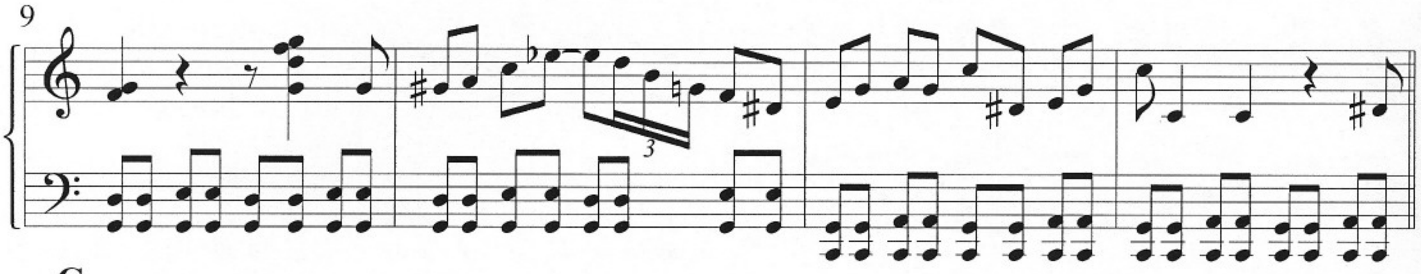

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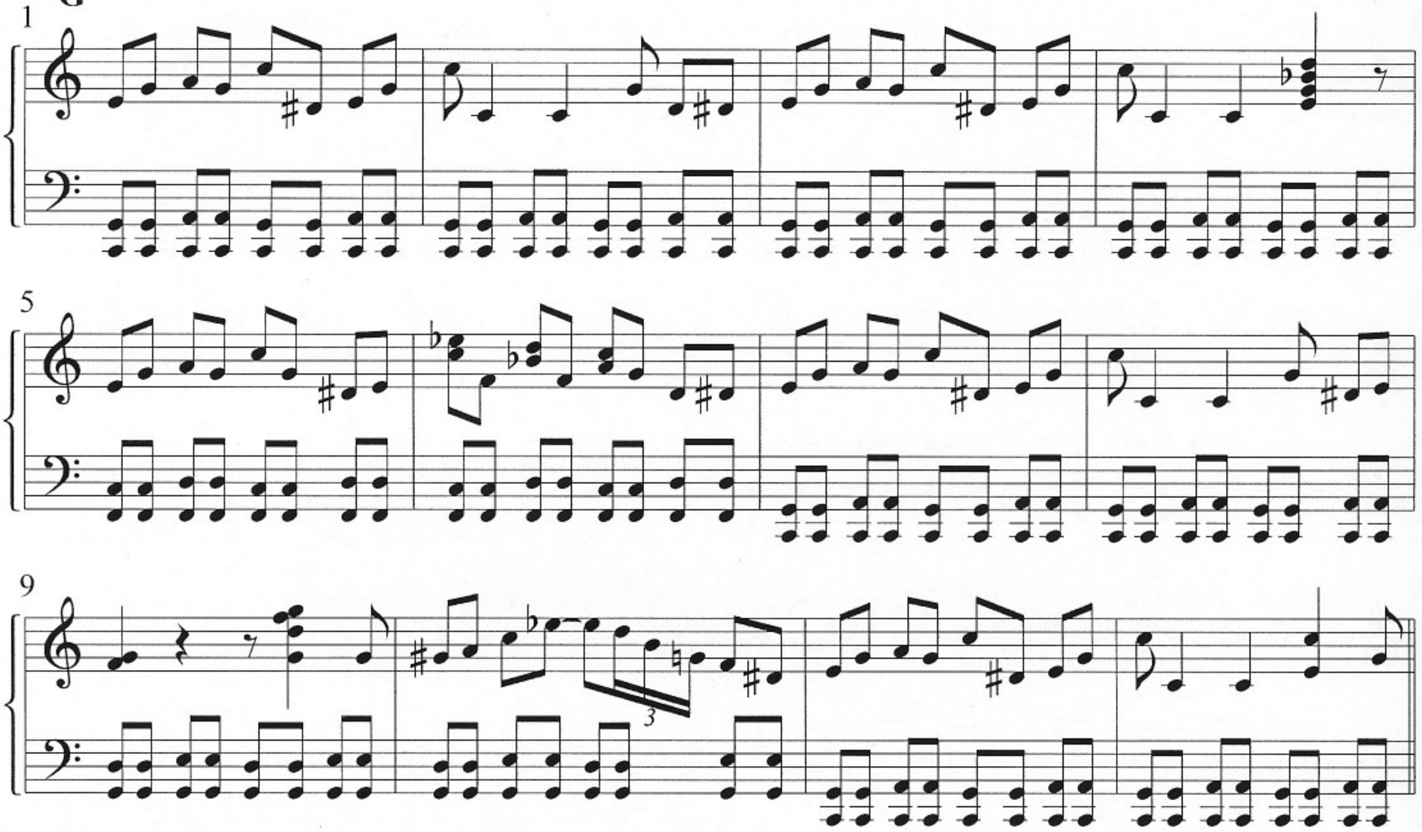

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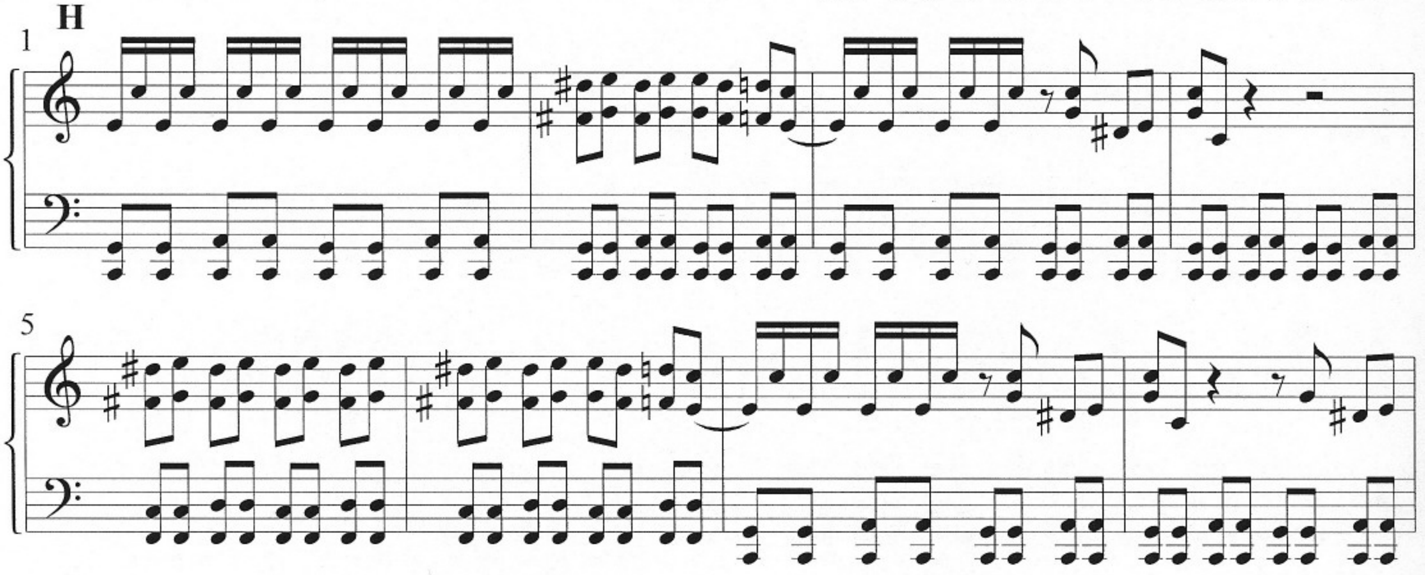

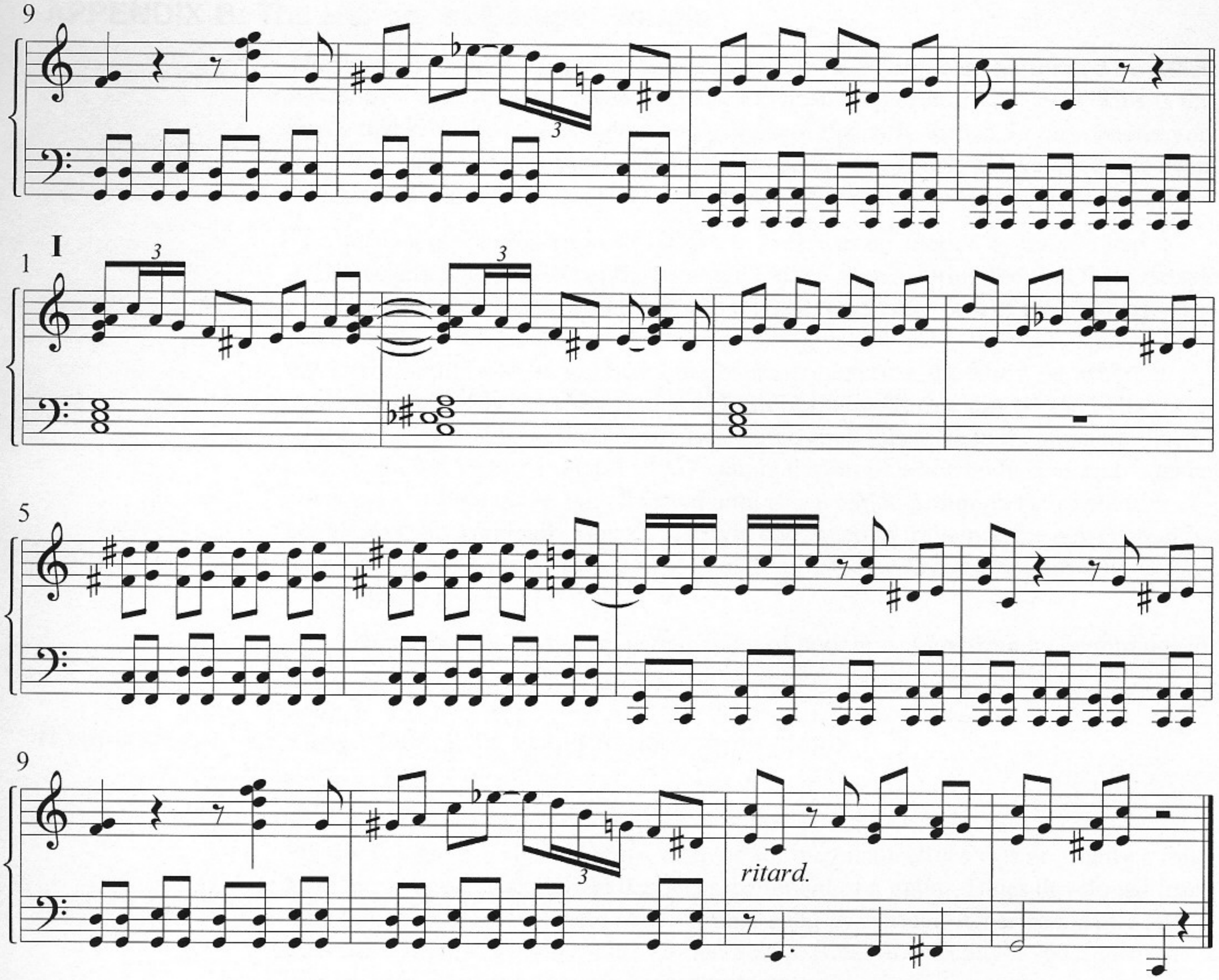
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ritard.

APPENDIX B: The History of Boogie Woogie

This book is about the piano style represented by a set of pieces performed by Albert Ammons, Pete Johnson, and Meade Lux Lewis in the period 1927–1944. This is the music that provoked the boogie woogie craze of the early forties. In this chapter you learn the history of this music: the historical context in which it developed, the events of the boogie woogie craze, and the influence of boogie woogie on music since.

The music that we now know as boogie woogie was developed by unschooled African-American pianists in the southern United States during the first three decades of the twentieth century. Initially, it was a crude, rhythmic form of piano blues performed in work camps, bars, and houses of prostitution. In the years leading up to the second world war, it was heard in the urban centers of the Midwest, where it emerged as a highly developed, unique form of blues. During this period, Albert Ammons, Pete Johnson, and Meade Lux Lewis took this style to its pinnacle. Their performance at Carnegie Hall in 1938 caught the ear of white audiences and launched the boogie woogie craze, which lasted until about 1945. Although the popularity of boogie woogie eventually waned, the style continued to influence the newer sounds of jazz, blues, rhythm and blues, and rock and roll. Boogie Woogie is currently undergoing a growing revival.

This chapter briefly traces the development of boogie woogie from its beginnings to the present.

Historical context: Early blues, jazz, and boogie woogie piano

Blues

Boogie woogie is a style of blues, adapted for the piano. Blues was originally a folk form, performed by singers to the accompaniment of a guitar. Blues developed from field hollers, work songs, and church music sung by African-American slaves and their descendants in the southern United States. Blues is basically a vocal form. Its form is based on the following lyric structure:

- A line is sung.
- A line that is identical or similar to the first line is sung.
- A line that is a continuation or response to the first two lines is sung.

The 12-bar blues chord progression, described earlier in this book, is based on this lyric structure.

Although the full range of human emotion has been expressed through the blues, the lyrics generally deal with sad topics such as love affairs gone wrong, poverty, disasters, and death. Blues music is most often associated with a sad or melancholy mood.

Early blues guitar often had a distinctive type of bass line, known as the "walking bass," in which the bass line "walks" up and down, outlining the arpeggio of a chord. Blues pianists soon started imitating this bass line.

Ragtime

Ragtime is a solo piano style most associated with the composer Scott Joplin. Joplin was a serious composer who wrote an opera, *Treemonisha*. Ragtime is an interesting blend of classical music and late nineteenth century African-American folk music. Ragtime piano sheet music was being published by the late 1890s.

The ragtime style is characterized by syncopation in the right-hand parts, and by left-hand parts with low bass notes on the first and third beats of the bar and higher chords on the second and fourth beats. This type of left-hand part, with low notes alternating with higher chords, is similar to left-hand parts found in many classical piano pieces.

Ragtime piano, especially Scott Joplin's *The Entertainer,* enjoyed a resurgence in popularity in the mid-1970s due to its use in the 1974 movie *The Sting*. People often confuse boogie woogie piano with ragtime piano.

Early jazz and stride piano

There is controversy over the origins of jazz music and even the term "jazz." But there is wide agreement that early jazz piano was influenced by blues and ragtime. In New Orleans, Jelly Roll Morton combined ragtime with blues. He was one of the earliest jazz pianists. Early jazz piano with bass lines similar to ragtime bass lines came to be known as *stride* piano. Early practitioners of stride include James P. Johnson, Fats Waller, Eubie Blake, and Willie "the Lion" Smith.

Stride piano is also often confused with boogie woogie piano. Although the two styles are different, they influenced each other. Stride players sometimes used walking bass lines as well as stride, and their syncopated right hand playing shared some common elements with the boogie woogie style. However, many of these early jazz pianists were not fond of boogie woogie; they viewed it as an inferior style for people who did not have the technique to play jazz. The early jazz music did have some influence on boogie woogie, and some early boogie woogie compositions featured a rudimentary stride bass for part of the piece and a walking bass for the rest.

Barrelhouse blues

In the early decades of this century, what we now know as boogie woogie began to take shape in *barrelhouses*: rough shacks or converted railroad cars outfitted with a piano, some tables, and a bar. These barrelhouses were located in remote rural work camps, where large numbers of African-American laborers were employed in the railroad, lumber, and turpentine industries.

These barrelhouses featured gambling, dancing, hard drinking, and general hell-raising for the amusement of the tough, rough-and-tumble workers who made up the clientele.

The pianists who played these precursors to boogie woogie were blues singers who performed while accompanying themselves on the piano. These musicians developed the purely instrumental form that we now call boogie woogie originally as a crude form of dance music. This music began to develop a more upbeat and joyful mood.

Barrelhouse piano included an eclectic mixture of styles. The musicians were mostly unschooled, and they adapted the musical styles to suit their rudimentary piano technique. Influences from ragtime, stride, and blues all appeared in this early form of boogie woogie.

The earliest barrelhouse pianists were itinerant African-American pianists who traveled around the southern United States, particularly in Texas, Louisiana, and Alabama. They would sometimes find employment in bars and houses of prostitution in the red light districts of urban centers like Memphis and New Orleans. These places were called *honky tonks*, or *juke joints*, and sometimes the music was referred to as “honky tonk” piano.

Two of the earliest such musicians were William Turk and Stavin Chain, who both worked around the turn of the century. They were legendary artists, since they were never recorded, and the only knowledge that we have of their playing comes from brief accounts given by those who heard them play.

First generation boogie woogie

In the years leading up to the second world war, many southern African-Americans migrated to the industrial centers of the North to find better jobs and to escape the harsh racial prejudices of the South. Many barrelhouse and blues musicians made the move north. Kansas City, St. Louis, and especially Chicago became urban centers for blues. The most important venues for boogie woogie piano players were rent parties, vaudeville shows, and bars. These pianists were the first generation of boogie woogie players. The time frame for this period is the 1920s. A few trends emerged:

- Repetitive eight-to-the-bar bass patterns, including the walking bass, clearly distinct from the stride bass
- Reliance on the 12-bar blues to the exclusion of other structures
- Development of a purely instrumental style, with few vocals

The origin of the term “boogie woogie” is not known. The word “boogie” was often used in the early days to refer to dancing, particularly the rowdy “hip-shakin’” variety practiced in the juke joints and barrelhouses. “Pitchin’ boogie” meant dancing and having a good time. In the early days boogie woogie was also known by other names, including “stomp,” “honky tonk,” “sixteen,” “Dudlow Joe,” “the fives,” and “the rocks.”

Some important first generation pianists include:

- Hersal Thomas, composer (with his brother George) of *The Rocks*, one of the earliest recorded works with a boogie woogie structure, and *The Fives*, an influential early boogie woogie piece
- Jimmy Blythe, who recorded one of the earliest pure boogie woogie compositions, *Chicago Stomp*, in 1924
- Charles "Cow-Cow" Davenport, composer of *Cow-Cow Blues*, from which he got his nickname
- Little Brother Montgomery, composer of *Vicksburg Blues*
- Romeo Nelson, composer of *Head Rag Hop*
- "Cripple" Clarence Lofton, composer of *Streamline Train*

Other first generation pianists include Roosevelt Sykes, Montana Taylor, Rufus "Speckled Red" Perryman, and Will Ezell.

Two others, Clarence "Pinetop" Smith and Jimmy Yancey, deserve special mention because of their association with, and influence on, Albert Ammons and Meade Lux Lewis.

Pinetop Smith

Clarence "Pinetop" Smith (January 11, 1904 – March 15, 1929) was born in Alabama. After a career in vaudeville, Pinetop moved to Chicago in the summer of 1928. There he recorded a few very important compositions that exerted a strong influence on the major second generation players: Meade Lux Lewis, Albert Ammons, and Pete Johnson.

Pinetop's Boogie Woogie by Clarence "Pinetop" Smith is probably the single most important and influential boogie woogie composition of all time. Recorded on December 29, 1928, *Pinetop's Boogie Woogie* was the first recorded piece to use the term "boogie woogie" in the title. The distinctive melodic motives in this piece appear in many other boogie woogie, rhythm and blues, and rock and roll compositions up until the present day.

For a time Pinetop lived in the same apartment building as Ammons and Lewis (4435 Prairie Ave., on Chicago's south side). They would meet at Ammons' apartment, which was the only one that had a piano. During this time, Pinetop taught *Pinetop's Boogie Woogie* to Ammons. Ammons later recorded his version of it under the title *Boogie Woogie Stomp*. Pete Johnson, who lived in Kansas City, never met Pinetop, but was familiar with his recordings.

Pinetop's life ended suddenly in 1929, the year after he recorded *Pinetop's Boogie Woogie*. He was shot by a stray bullet when a fight broke out in a Chicago dance hall. By all accounts, he was an innocent bystander. His tragic death marked the end of a short but highly influential career. The core ideas that he developed were taken to a new artistic level by the Boogie Woogie Trio.

Jimmy Yancey

Another major Chicago pianist was Jimmy Yancey (February 20, 1898 – September 18, 1951). Yancey was born in Chicago. From childhood he appeared in vaudeville shows as a singer and tap dancer. By the age of 10, he was touring America and Europe with a traveling revue. In 1913 he performed for the king and queen of England at Buckingham Palace. At the age of 16, he retired from vaudeville and returned to Chicago. He then began learning to play the piano, and he was soon performing at rent parties and in bars. His apartment was the scene of many gatherings in which the top Chicago pianists performed, including Ammons and Lewis, with whom he was very close. Unfortunately, Yancey and Lewis were involved in an unpleasant legal dispute over *Yancey Special* in the late 1940s. Ammons maintained a very close relationship with Yancey and his wife, Estelle. He would often say that they were his adopted parents. Although he had a major influence on Chicago blues piano, for 30 years Yancey supported himself as groundskeeper for the Chicago White Sox at Chicago's Comiskey Park.

Yancey's style is best known for distinctive bass figures characterized by a broken rhythm, reminiscent of Latin music. Yancey was a big influence on Meade Lux Lewis and Albert Ammons. In particular, Lewis admired *Yancey Special*, which he recorded in 1936. Lewis dedicated his composition *Yancey's Pride* to Yancey. The right-hand part shows Yancey's influence.

The rise of the Boogie Woogie Trio

Second generation boogie woogie

The next generation of boogie woogie performers carried the music to a new level of refinement, especially Albert Ammons and Meade Lux Lewis in Chicago, and Pete Johnson in Kansas City. These three joined forces and became known as the Boogie Woogie Trio. Other second generation pianists include Jay McShann and Sammy Price.

Albert Ammons

Albert Ammons (March 1, 1906 – December 3, 1949) was born in Chicago. He began playing the piano at the age of 10, learning from piano rolls and records. Ammons never learned to read music, but he could transpose fairly well into several different keys. This ability enabled him to play in small bands and orchestras. His first orchestra job was with Willie Barbee's Serenaders.

He played and recorded frequently with small ensembles, most notably his own group, the Rhythm Kings. Some of his important recordings include *Monday Struggle*, *Shout for Joy*, and *Boogie Woogie Stomp*, which is his version of *Pinetop's Boogie Woogie* by Pinetop Smith. His son, tenor saxophonist Gene Ammons, became a successful jazz musician in his own right.

Meade Lux Lewis

Meade Lux Lewis (September 4, 1905 – June 7, 1964) was born in Chicago. He became interested in music in his early teens. He came from a musical family, and his first instrument was the violin. Later he became interested in the piano. He had no piano of his own, but he learned by playing wherever he could find one. He began playing at house parties and later played solo spots in Chicago bars.

In 1927, Meade Lux Lewis made his first recording, the legendary *Honky Tonk Train.* Inspired by a childhood surrounded by trains, Honky Tonk Train's melodies and cross rhythms cleverly depict a train's engine, whistle, and wheels. Other important Lewis compositions include *Lux's Boogie*, *Yancey Special,* and *Bass on Top*. Although he occasionally appeared with jazz orchestras and small bands, he worked as a soloist for most of his career.

Ammons and Lewis: Formative years

Ammons and Lewis were close friends since childhood. Lewis was two years older than Ammons. The early 1920s were formative years in Chicago for Ammons and Lewis. The Ammons household had a piano, where they frequently worked out ideas together. It was Ammons who encouraged Lewis to learn to play in many different keys.

Around 1925, Ammons, Lewis, and several other piano players worked as taxi drivers for the Silver Taxicab Company. They would frequently disappear for long periods to play the piano, to the consternation of the owner. He cleverly installed a piano in the drivers' dispatch office so he would be sure to find a driver there when a taxi was needed. It was in 1928 that Ammons and Lewis lived in the same apartment building with Pinetop Smith.

Pete Johnson

Pete Johnson (March 24, 1904 – March 23, 1967) was born in Kansas City. His first musical interest was playing the drums. As a child he used a pie tin for a drum and two knives for sticks. Later, he played drums in his grammar school band. At the age of 13, he left school to support his mother, working various jobs including shining shoes. He played drums professionally for about four years. During this time, he became interested in the piano. His first piano teacher was his uncle Charles "Smash" Johnson. Other mentors included Stacey LaGuardia and Slamfoot Brown.

In the 1930s, Kansas City had a dynamic jazz and blues scene. It was known as the "capitol of sin." It was ruled by a corrupt organization known as the Pendergast machine, named after Tom Pendergast. Although he held only minor political offices, Pendergast maintained tight control until he was imprisoned for tax evasion. Liquor was openly advertised during the prohibition era, and the bars were open all night.

In this environment, Johnson started playing at rent parties and small night clubs. Later he appeared at the Sunset Club with blues shouter Joe Turner. This was the beginning of a long collaboration. Johnson's most famous composition is called *Roll 'Em Pete*, which he would often use to accompany Turner's improvised lyrics. According to Turner, "we was doin' rock and roll before anyone ever heard of it." Other important Pete Johnson recordings include *Blues on the Downbeat, Climbin' and Screamin', Death Ray Boogie, Dive Bomber*, and *Holler Stomp*.

The Boogie Woogie Trio

The formation and success of the Boogie Woogie Trio largely resulted from the efforts of John Hammond, a producer of jazz and blues music. He promoted Bessie Smith, Billie Holiday, and the Count Basie Band, as well as many others. (He would later go on to discover Bob Dylan, Aretha Franklin, and Bruce Springstein in the 1960s and 70s.) Hammond was also an outspoken advocate of racial equality.

According to his autobiography, *John Hammond on Record*, he became fascinated with boogie woogie when he heard a recording of *Pinetop's Boogie Woogie* in 1928. He began looking for Meade Lux Lewis after hearing a record of *Honky Tonk Train* in 1931. He couldn't find him until years later when he asked about Lewis while talking with Albert Ammons in Chicago. "Meade Lux?" said Albert. "Why sure. He's working in a car wash around the corner."

The result of this meeting was the 1935 recording of *Honky Tonk Train*. This was followed by a series of club dates in New York City.

In the mid-1930s Hammond also discovered Pete Johnson and Joe Turner in Kansas City. The historical musical alliance called the Boogie Woogie Trio was soon to be formed.

Spirituals to Swing Concerts

On December 23, 1938, Hammond put together the first Spirituals to Swing concert in New York City's Carnegie Hall. This was to be a major concert of jazz music, emphasizing its roots in African music, gospel, and the blues. The concert featured Sidney Bechet, James P. Johnson, Count Basie, Big Bill Broonzy, Sonny Terry, Benny Goodman, and many others.

Ammons, Lewis, and Johnson first came together at the rehearsals for this concert. At the concert, they played solos, duets, and trios, and they accompanied Joe Turner on some songs. The first boogie woogie set ended in an enthusiastic standing ovation. Boogie woogie thus caught the ear of white audiences. This was the beginning of a boogie woogie craze that lasted well into the 1940s. There was a second Spirituals to Swing concert a year later, on December 24, 1939.

Cafe Society and the boogie woogie craze

The concert had a tremendous effect on the careers of the Boogie Woogie Trio. They quickly became international stars as a result of the publicity from newspapers, magazines, radio shows, and records.

Shortly after the first Spirituals to Swing concert, a high-class jazz club named *Cafe Society* opened in Greenwich Village. It was the first racially integrated New York night spot. The club opened on January 4, 1939. The Boogie Woogie Trio and Joe Turner presided there for the next two years, starting on opening night. On the first night, according to Billie Holiday, who also performed, “Meade Lux Lewis knocked the crowd out. Ammons and Johnson flipped them on a battered old piano; Joe Turner just killed them.” For the first time, they were able to earn a comfortable living from their music. In 1940 a second Cafe Society club opened on East 58th Street.

The Boogie Woogie Trio’s performances continued until 1941, when Lewis left New York for Los Angeles. The general consensus of contemporary listeners was that Lewis excelled as a soloist, and that Ammons and Johnson were better suited to complement each other in the duet format. After Lewis departed, Ammons, Johnson, and Joe Turner continued to use the Cafe Society as their base until the mid-1940s.

The commercialization period

Due to the popularity of the Boogie Woogie Trio, there was a rush toward commercial exploitation of the music. From the mid-1930s on, boogie woogie was adopted by big and small bands, white and black alike. During the boogie woogie craze, it was practically required for every band to have at least one boogie woogie:

- Benny Goodman (one of the first big bands to do a boogie woogie)—*Roll ’Em* by Mary Lou Williams
- Count Basie Orchestra—*Boogie-Woogie* (built around *Pinetop’s Boogie Woogie*), *Basie Boogie*, *Red Bank Boogie*, and *Hob Nail Boogie*
- Woody Herman—*Chip’s Boogie Woogie*, *Pinetop’s Blues*, and *Indian Boogie Woogie*
- Tommy Dorsey—*Boogie Woogie* (another *Pinetop’s Boogie Woogie* imitation)
- Lionel Hampton—*Hamp’s Boogie* and *Two Finger Boogie*

Important pianists from this period are Mary Lou Williams, Hazel Scott, Ken Kersey, Maurice Rocco, Freddie Slack, Tommy Lineham of the Woody Herman band, and Bob Zurke of the Bob Crosby band.

Boogie woogie arrangements of popular tunes, such as *Blue Moon*, *Chattanooga Choo Choo,* and *A-Tisket A-Tasket*, started to appear. There were even boogie woogie arrangements of classical music, such as *Chopin’s Polonaise in Boogie* and *Humoresque Boogie*.

The Andrews Sisters became immensely popular singing boogie-style popular vocal hits of the time, such as *Scrub Me Mama with a Boogie Beat* and *The Boogie Woogie Bugle Boy of Company B*. Other boogie-style pop tunes included *Beat Me Daddy Eight to the Bar* and *Down the Road a Piece*.

The general trend was to take boogie woogie beyond its minimalistic limits, extending it beyond the confines of the 12-bar blues and introducing more complex bass lines.

Many consider a lot of the music from this period to be crass and devoid of the authentic boogie woogie feeling.

The Boogie Woogie Trio: Life after the craze

As World War II came to an end, so did the boogie woogie craze. This resulted in many hardships for the Boogie Woogie Trio.

Albert Ammons

In the late 1940s, Albert Ammons performed around Chicago. In 1945 he received an honorary doctorate from Columbia University. He was invited to play at President Harry Truman's inauguration celebration. He also made some outstanding recordings with his son Gene Ammons. However, he began to experience failing health, at least partly as a result of excessive drinking. In 1949 he suffered temporary paralysis over half his body, and later that year, he died.

Meade Lux Lewis

When Meade Lux Lewis moved to Los Angeles, he made several TV appearances and had several bit parts in Hollywood films. With the popularity of boogie woogie on the wane, he broadened his repertoire to include more standards, and continued to make solo appearances at jazz clubs. He did retain a few classic boogie woogie tunes in his repertoire, usually dazzling the audience by playing them at breakneck speeds.

In the 1960s, Lewis toured the United States. He enjoyed playing in Minneapolis, where his niece lived. In 1964, while returning from an engagement at the White House Restaurant, he was killed in a car crash.

Pete Johnson

The late 1940s saw Pete Johnson working on the West Coast. He frequently appeared with Joe Turner or Albert Ammons. In 1949 he moved from the West Coast to Buffalo, New York. Unable to find work in Buffalo, he turned to odd jobs such as working as a receiving clerk porter, hanging and carrying meat. This work took a toll on his health, as he contracted arthritis and pneumonia.

In 1952 he did some musical work with Meade Lux Lewis, but it was short lived, and he soon returned to menial jobs, such as washing cars. In 1958 he toured Europe and appeared at the Newport Jazz Festival. Despite these occasional successes, his musical career was not able to supply him a steady income. To make matters worse, his health continued to fail. He developed a heart condition and diabetes. He suffered several strokes, and for a time he was unable to play the piano.

For four years in the early sixties he had difficulty supporting himself, as he was receiving no royalties from his previous recordings. In the last years of his life, he regained some coordination of his hands and was able to play again. His last public appearance was at a 1967 revival of the Carnegie Hall Spirituals to Swing concerts that he helped make famous in the 1930s. He died later that year.

The ongoing influences of boogie woogie and the boogie woogie revival

While the commercialism of swing orchestras and their vocalists was taking boogie woogie down a path to artistic oblivion, boogie woogie was having a positive influence on the newly emerging styles of rhythm and blues and rock and roll. Boogie woogie piano is a major element in the sounds of Little Richard and Jerry Lee Lewis. Johnnie Johnson and Otis Spann added boogie-style piano to the classic recordings of Chuck Berry. For example, the signature figure from *Pinetop's Boogie Woogie* often appears in the work of these men. Boogie woogie is also clearly evident in *Rock and Roll Is Here to Stay* and *Let's Go to the Hop* by Danny and the Juniors.

Boogie woogie is currently undergoing a growing revival. The very first boogie woogie/blues piano festival took place in 1974, in Cologne Germany. At about the same time, the American enthusiasts started discovering each other and having annual piano parties. The public interest in the music has been growing ever since.

Further evidence of the revival can be seen in the successful publication of two major books on boogie woogie history: *A Left Hand Like God* by Peter Silvester (1988) and *Boogie Woogie Stomp - Albert Ammons And His Music* by Chris Page (1997). In this spirit, work has now begun on a major documentary on the history of boogie woogie piano. Ron Harwood recently founded *The American Music Research Foundation*, a non-profit foundation for the purpose of producing this documentary.

The 2001 Jim Carrey movie *The Majestic* features several boogie woogie numbers, performed by Jim Cox, including an arrangement of Ammons' *Boogie Woogie Stomp*, and *Dizzy* by Claudia Cummings. This movie has further whetted the public's appetite for this music.

In addition, boogie woogie is experiencing a growing presence on the internet, which you can verify by using any search engine. (Also, please see the Boogie Woogie Press website: www.ColinDavey.com/BoogieWoogie.)

Currently, there are annual festivals in St. Wolgang, Austria; Brussels, Belgium; Laroquebrou, France; Paris, France; Hamburg, Germany; Manno, Switzerland; and the American cities Newport, Kentucky; Detroit, Michigan; Ann Arbor, Michigan; and Cincinatti, Ohio. In addition, there is the *Queens of Boogie Woogie*, a series of events organized by Wendy Dewitt, featuring women performers. There is also the *Grand Piano Boogie Train*, a multi-performer boogie woogie show that tours the Netherlands.

A partial list of contemporary boogie woogie performers includes (in alphabetical order): Jean-Paul Amouroux, Jim Badzik, Jean-Pierre Bertrand, Christian Bleiming, Rudy Blueshoes, Charlie Booty, Mark Braun (Mr. B), Nico Brina, Charlie Castner, Ben Conroy, Caroline Dahl, Wendy Dewitt, Steve Dore, Big Joe Duskin, Tibor Grasser, Bob Hall, Tom Harris, Jools Holland, Hannes Jaric, Johnnie Johnson, Michael Kaeshammer, Philippe LeJeune, Carl Sonny Leyland, Little Willie Littlefield, David Maxwell, Jay McShann, Frank Muschalle, Ricky Nye, Chris Page, Sue Palmer, Renaud Patigny, Liz Pennock, Michael Pewny, Martin Pyrker, Rob Rio, Martijn Schok, Bob Seely, Daniel Smith, Gunther Straub, Twoogie Woogie (Tom Miller and Hanno Vehling), Ben Waters, Vince Weber, Joja Wendt, Silvan Zingg, and Axel Zwingenberger. These performers represent nine countries, with ages ranging from the teens to the eighties.

We hope that this book contributes to this growing trend.

APPENDIX C: Analysis of Four Classic Boogie Woogies

In this appendix we examine four classic boogie woogies. You learn what elements boogie woogies have in common as well as what makes them distinct from each other.

The four boogie woogies that we examine are:

- *Honky Tonk Train* by Meade Lux Lewis (1927 and 1935, the earliest 2 of 14 recordings)
- *Pinetop's Boogie Woogie*, takes 1 and 2, by Pinetop Smith (1928)
- *Roll 'Em Pete* by Pete Johnson (1938)
- *Monday Struggle* by Albert Ammons (1939)

These four pieces are highly representative of boogie woogie piano. Each of the four greatest exponents are represented. The time period 1927-1939 is spanned. This period represents the pinnacle of the boogie woogie era. Additionally, there is a lot of variety within these four pieces.

The figures at the end of this appendix show the introductions, turnarounds, and bass lines for each of these pieces. Table 1, at the end of this chapter, contains additional information for each of these pieces.

A few words about *Pinetop's Boogie Woogie*

Pinetop's Boogie Woogie has a unique structure, compared to the other three. It is based on only three figures. Also, almost every chorus consists of a repetitive use of one of those three figures. In most of the choruses, the figure is continued into the turnaround. Like all boogie woogies, the other three pieces use a lot of repetition. But they have much more variety than *Pinetop's Boogie Woogie*.

Introductions and breaks

In boogie woogie, an introduction consists of beginning a piece in non-boogie style.

Each of these boogie woogies has a signature introduction. Most of the time, the introduction takes between two and six bars, with the bass line joining in for the rest of the 12 bars.

The most common style of boogie woogie introduction is a four-bar one. When this style of introduction is used, the introduction is followed by bar 5 of the first chorus, in the subdominant. *Roll 'Em Pete* and *Monday Struggle* both use this style of introduction. Both introductions start in the tonic harmony, then move to the diminished tonic harmony, and end with a descending figure.

Honky Tonk Train uses a two-bar introduction. The first chorus starts on bar 1 of 12.

Pinetop's Boogie Woogie uses a six-bar introduction. The first chorus begins on bar 7.

Note that *Pinetop's Boogie Woogie* and *Honky Tonk Train* both make use of a tremolo during the introduction.

Many boogie woogies contain four-bar breaks. A break is when the bass line stops and material similar to an introduction is played. Breaks occur at the beginning of a chorus. The bass line resumes on bar 5. *Pinetop's Boogie Woogie* and *Monday Struggle* make use of a four-bar break. Some alternate recordings of *Roll 'Em Pete* have this feature.

Length

Our representative boogie woogies have lengths ranging from 9 to 14 choruses. The average length of these pieces is 11 choruses, or about 132 bars (not counting introductions and endings).

Harmonic structure

All the pieces are in C, except *Honky Tonk Train* which is in G.

Of course, all these pieces are in the 12-bar blues structure. But note that the simplest 12-bar structure is almost always used. All except *Pinetop's Boogie Woogie* use turnarounds where the second bar (bar 10 of the chorus) is in the dominant rather than the subdominant. *Pinetop's Boogie Woogie* uses the subdominant for that bar. Also, the second bar is almost always in the tonic, rather than the subdominant. There are three choruses in *Pinetop's Boogie Woogie* and *Roll 'Em Pete* that are exceptions to this.

Bass lines

Each of these boogie woogies has a bass line that continues, without change, through the entire boogie woogie. Note that many boogie woogies have bass lines that change throughout the piece. But that is not true for the above sample pieces, nor for most of the pieces of the Boogie Woogie Trio. One common but small exception is that some pieces have a four-bar break in which the left hand does something different.

Generally, the bass lines of all the pieces have the following characteristic: When the chorus is in the dominant or subdominant harmony, the bass line is the figure used in the tonic harmony, transposed directly. The only major exception to this is *Honky Tonk Train*. As you can see in Figure C-3, in *Honky Tonk Train*, there is a different bass line for each harmony.

Although *Pinetop's Boogie Woogie* uses the same bass line in all harmonies, there are variations in the way the last eighth note is played. Figure C-6 shows the variations that appear in *Pinetop's Boogie Woogie*. Generally, variation c is used in bars 9 and 10. Figure C-7 shows the bass line for a typical chorus.

The bass line of *Roll 'Em Pete* has one unique characteristic: The last note of the bar before each chord change anticipates the chord change. To show this, Figure C-10 includes the bass line for an entire chorus. You can see the anticipation at the ends of bars 4, 6, 8, and 10.

Turnarounds

Each of these boogie woogies has a signature turnaround. The signature turnaround occurs in many, but not all, of the choruses. In all these boogie woogies, except *Pinetop's Boogie Woogie*, the signature turnaround appears in the majority of the choruses. Often, these repetitions of the turnaround are played with subtle variations, particularly in bars 11 and 12.

Except for *Pinetop's Boogie Woogie*, each signature turnaround has a prolog in bars 7 and 8. These prologs appear several times in each piece. In some of the pieces the majority of the choruses contain the turnaround prolog. In other pieces only two choruses do. In *Roll 'Em Pete*, the turnaround prolog is the same as the figure used in bars 11 and 12.

Pinetop's Boogie Woogie is an exception to these observations due to its unique structure. Interestingly, *Pinetop's Boogie Woogie* uses the same two-bar figure for bars 11 and 12 in the vast majority of the choruses.

The figures at the end of this appendix show the signature turnarounds from each piece, with their prologs. Table 1 shows the number of signature turnarounds that occur in each piece, as well as how many of them occur with their prologs.

Chordal choruses

Each of these boogie woogies has one or two choruses that consist primarily of treble chords in repeated rhythmic patterns, played at a rate of about two chords per bar.

Honky Tonk Train uses chords in a call-and-response style in chorus 8 of the 1927 version and chorus 6 of the 1935 version. The last chorus of the 1935 version uses a different chordal chorus to symbolize the train slowing down to a halt.

In *Pinetop's Boogie Woogie,* 5 choruses out of 12 are chordal choruses in take 1, as are 4 choruses out of 11 in take 2. The rhythm used in *Pinetop's Boogie Woogie* is an extremely common one in many boogie woogies. It consists of a chord played on the first and sixth eighth note of every bar.

In *Roll 'Em Pete*, very similar chordal choruses are used in choruses 3 and 8. The pattern here is a single chord at the beginning of each bar, preceded by a pickup consisting of middle C played several times as eighth notes.

In *Monday Struggle,* the same chordal chorus is used in choruses 4 and 11. Here, the chords are used in a two-bar descending sequence.

The remaining material

Let's imagine a typical boogie woogie with 11 choruses, or 132 bars, not including introductions and endings. If eight of those choruses use a signature turnaround, they take up 32 bars. If four of those eight turnarounds are preceded by the prolog, then that takes up eight bars more. Two chordal choruses account for up to 24 more bars. This accounts for 64 bars of the piece. So what makes up the remaining 68 bars?

What is left is the first portions of all the choruses that aren't chordal and the turnarounds that are not like the signature turnarounds. These portions consist of the first six to eight bars of the chorus, depending on whether the turnaround prolog is used. These remaining 68 bars are filled with riffs, chords, and melodies.

Generally, much of this material is based on a few motifs, figures, themes, and phrases that are used in repetitive, yet inventive ways. Also, much of this material is based on material from the signature turnaround and turnaround prolog. In most of the choruses where the signature turnaround is not used, the turnaround instead continues material from the first eight bars. The structure of these remaining bars is explored in detail earlier in this book.

Suggestions

Listen to as many boogie woogies covered in this chapter as you can find. Listen to as many other boogie woogies as you can find, especially by the artists featured in this book: Pinetop Smith, Pete Johnson, Albert Ammons, and Meade Lux Lewis. Listen specifically for the features discussed in this chapter: introductions, bass lines, turnarounds, and chordal choruses.

Honky Tonk Train

(Paramount - December, 1927)

PIANO SOLO

by Meade (Lux) Lewis
Transcribed by Colin Davey

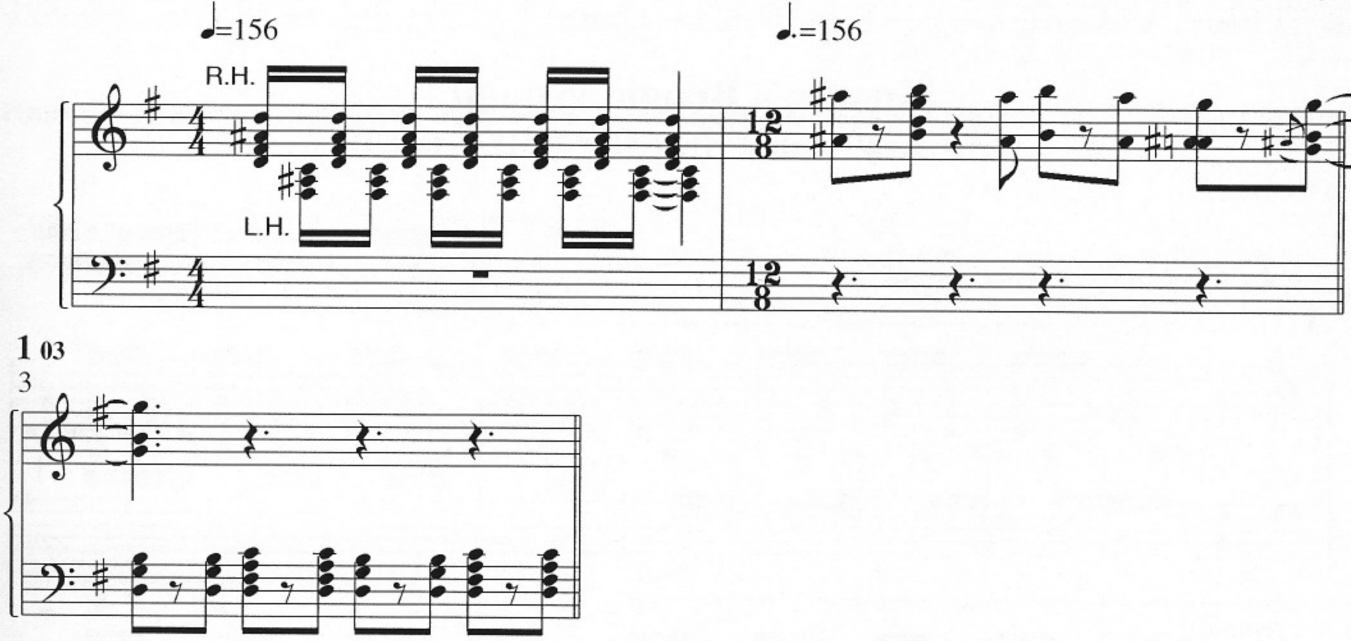

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Figure C-1. Introduction to *Honky Tonk Train* by Meade Lux Lewis (1927).

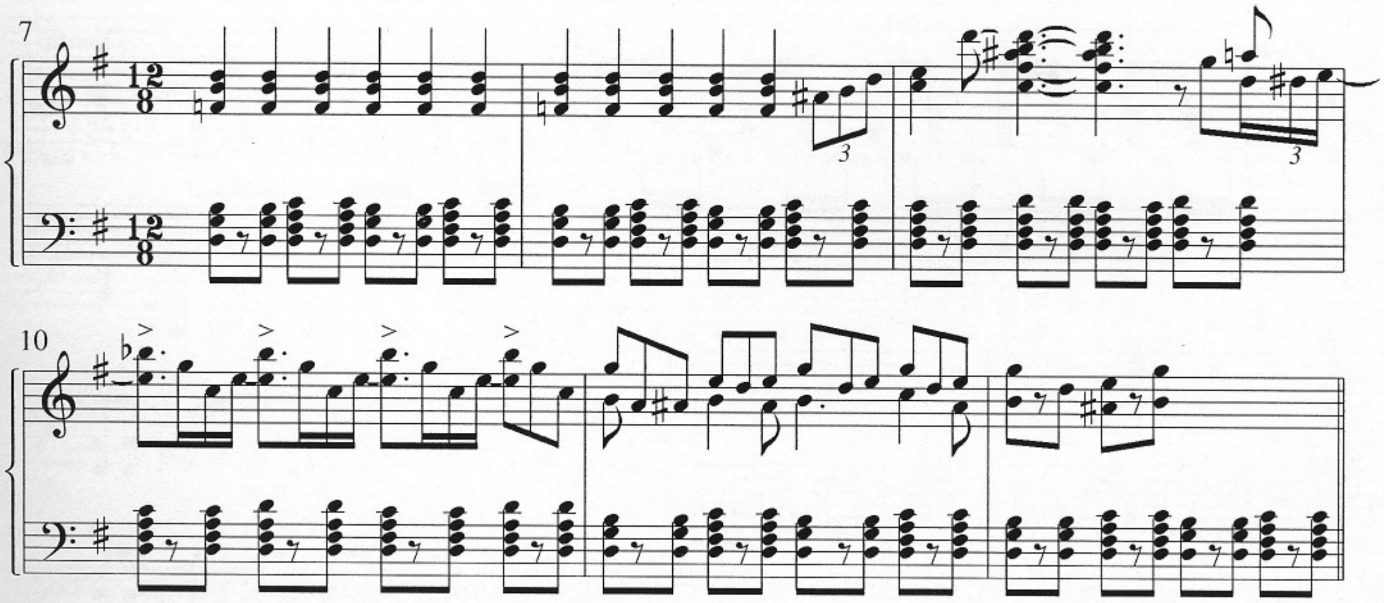

Figure C-2. Signature turnaround with prolog from *Honky Tonk Train* by Meade Lux Lewis (1927).

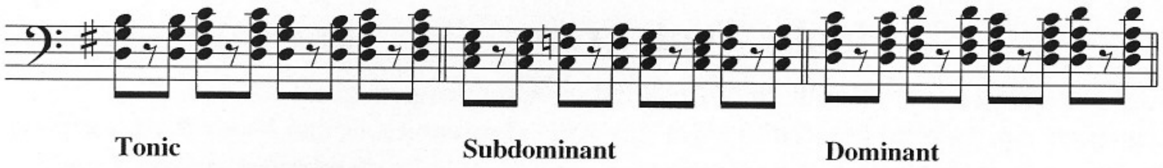
Tonic
Subdominant
Dominant

Figure C-3. Bass line from *Honky Tonk Train* by Meade Lux Lewis (1927).

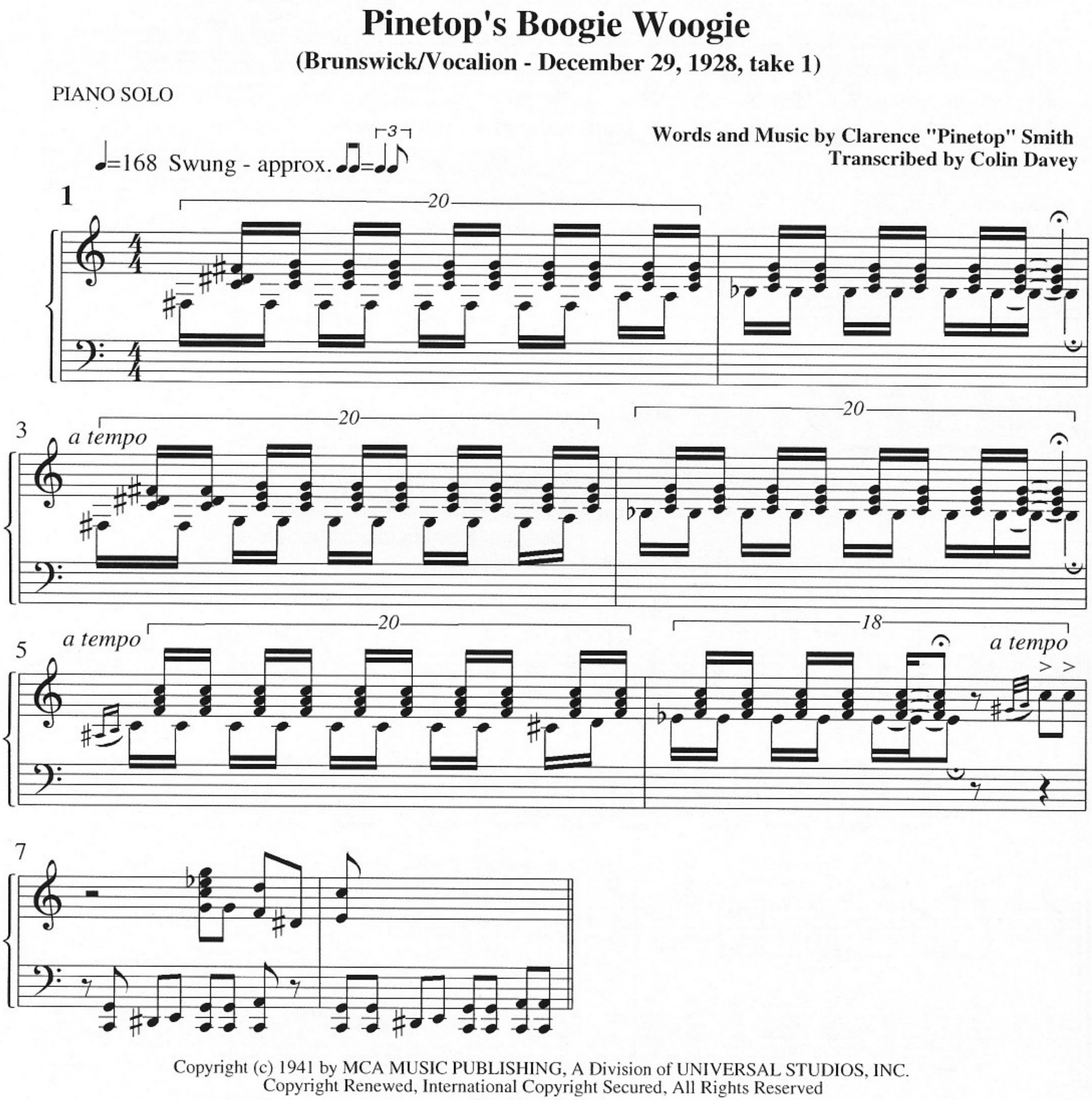
Pinetop's Boogie Woogie
(Brunswick/Vocalion - December 29, 1928, take 1)
PIANO SOLO
Words and Music by Clarence "Pinetop" Smith
Transcribed by Colin Davey
♩=168 Swung - approx.
3
1
20
3
a tempo
20
20
5
a tempo
20
18
a tempo
7

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Figure C-4. Introduction to *Pinetop's Boogie Woogie*, take 1, by Pinetop Smith (1928).

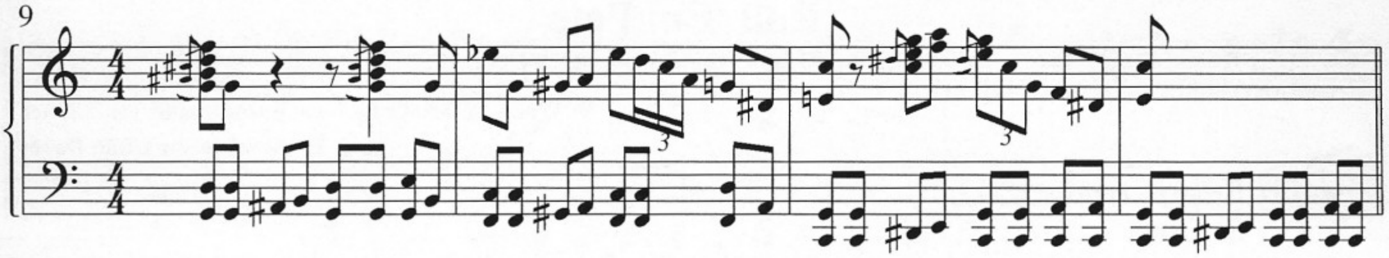

Figure C-5. Signature turnaround from *Pinetop's Boogie Woogie* by Pinetop Smith (1928).

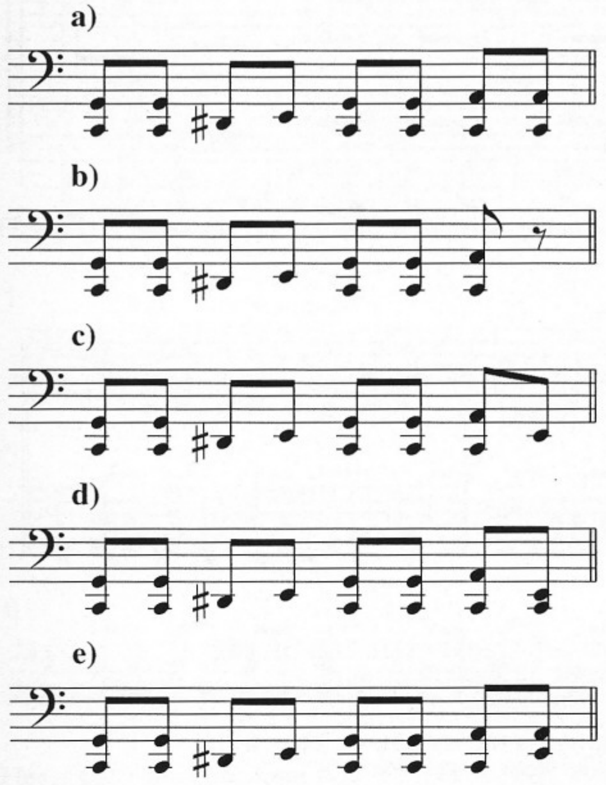

Figure C-6. Bass line variations from *Pinetop's Boogie Woogie* by Pinetop Smith (1928).

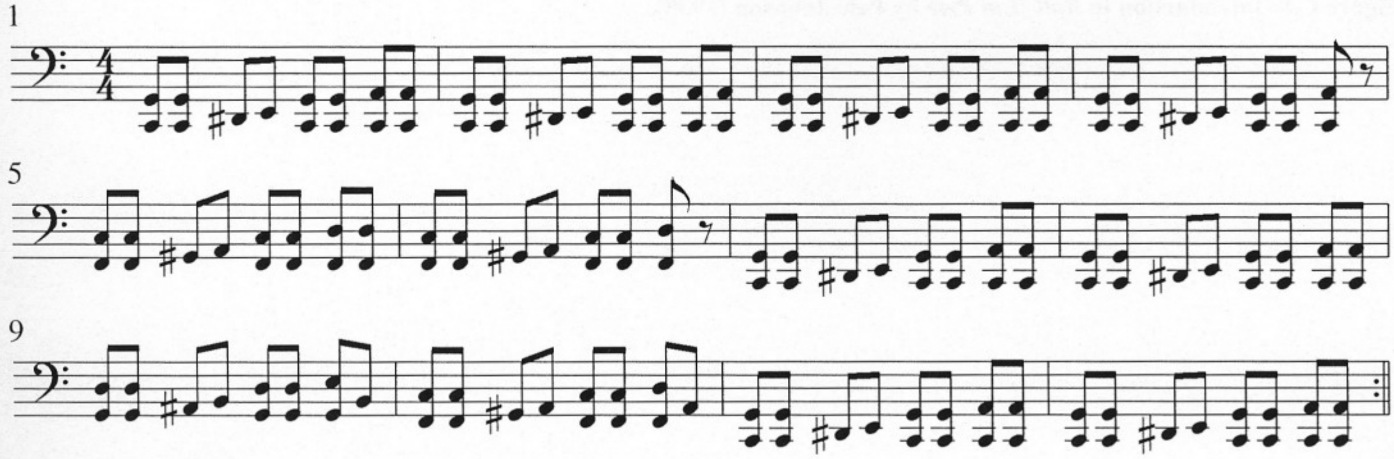

Figure C-7. Typical bass line from *Pinetop's Boogie Woogie* by Pinetop Smith (1928).

Roll 'Em Pete

(Vocalion - December 30, 1938)

PIANO SOLO

Words & Music by Pete Johnson and Joe Turner

Transcribed by Colin Davey

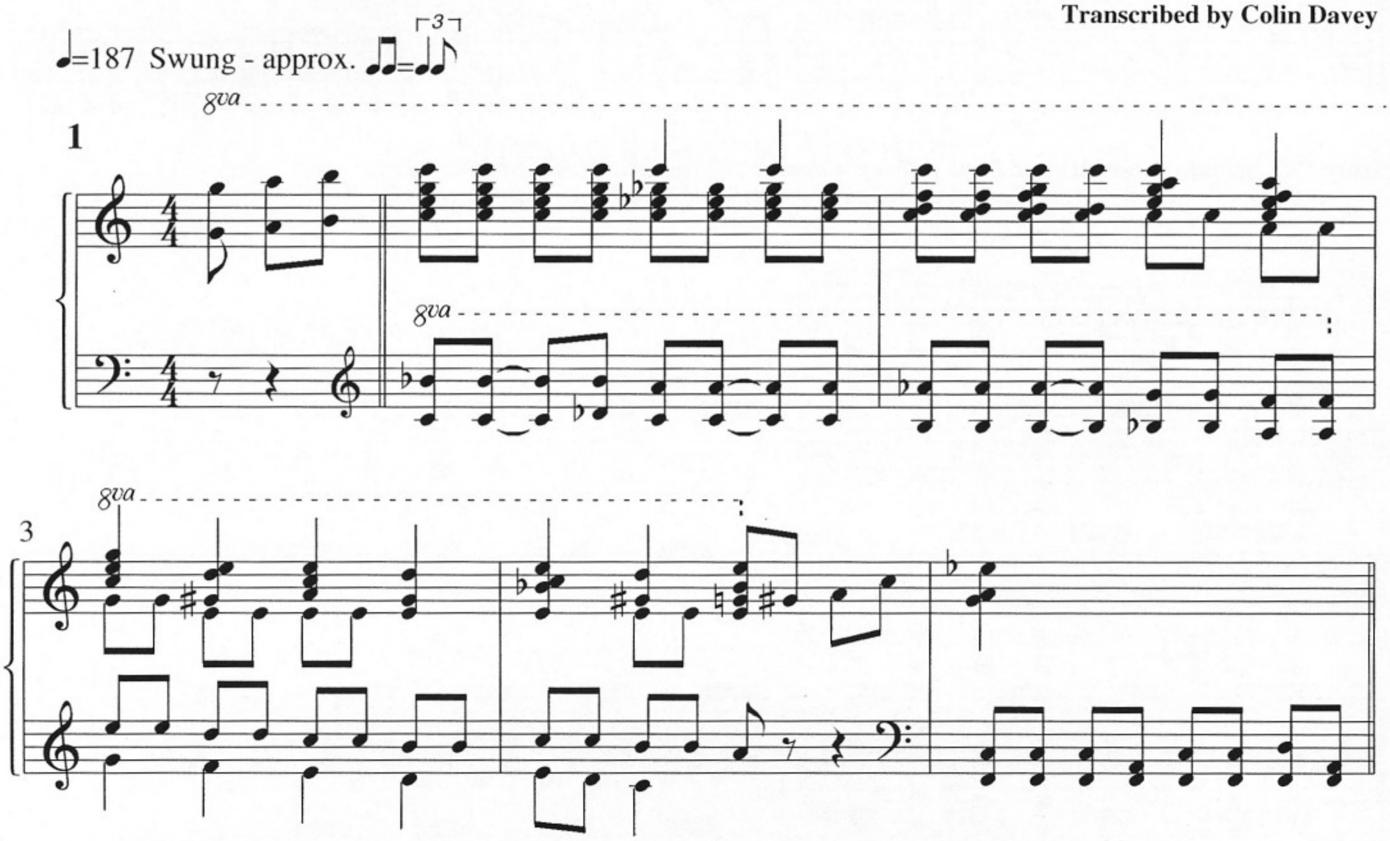

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Figure C-8. Introduction to *Roll 'Em Pete* by Pete Johnson (1938).

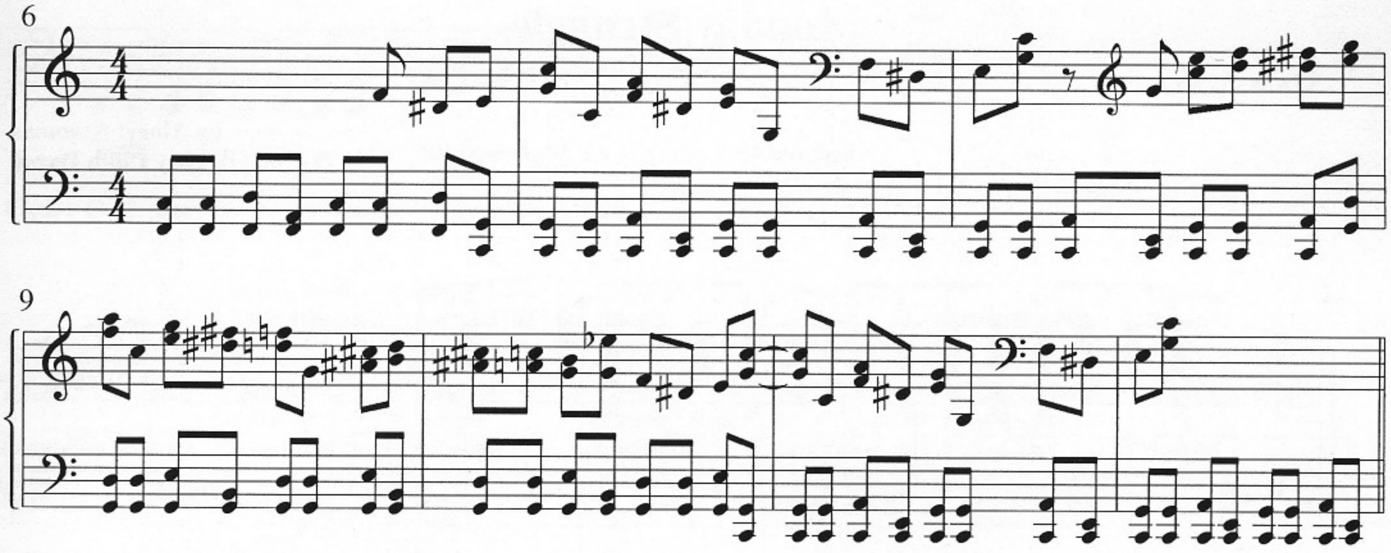

Figure C-9. Signature turnaround with prolog from *Roll 'Em Pete* by Pete Johnson (1938).

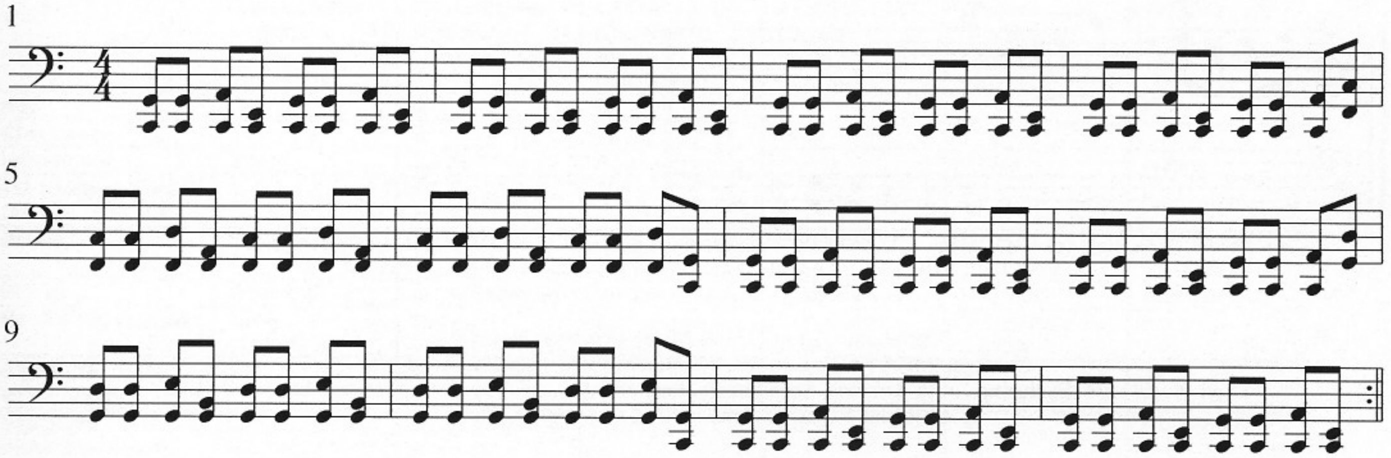

Figure C-10. Bass line from *Roll 'Em Pete* by Pete Johnson (1938).

Monday Struggle

PIANO SOLO

(Solo Art - April 4, 1939)

by Albert Ammons
Transcribed by Colin Davey

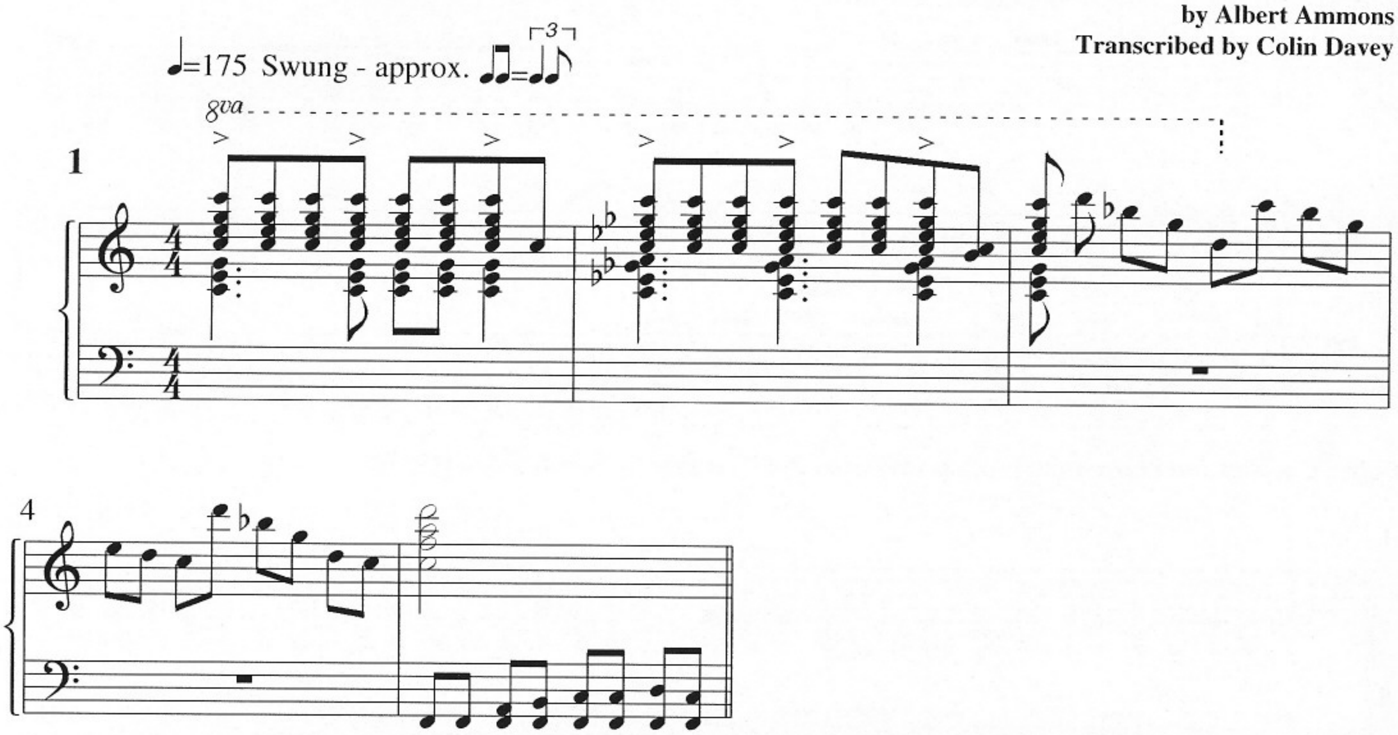

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Figure C-11. Introduction to *Monday Struggle* by Albert Ammons (1939).

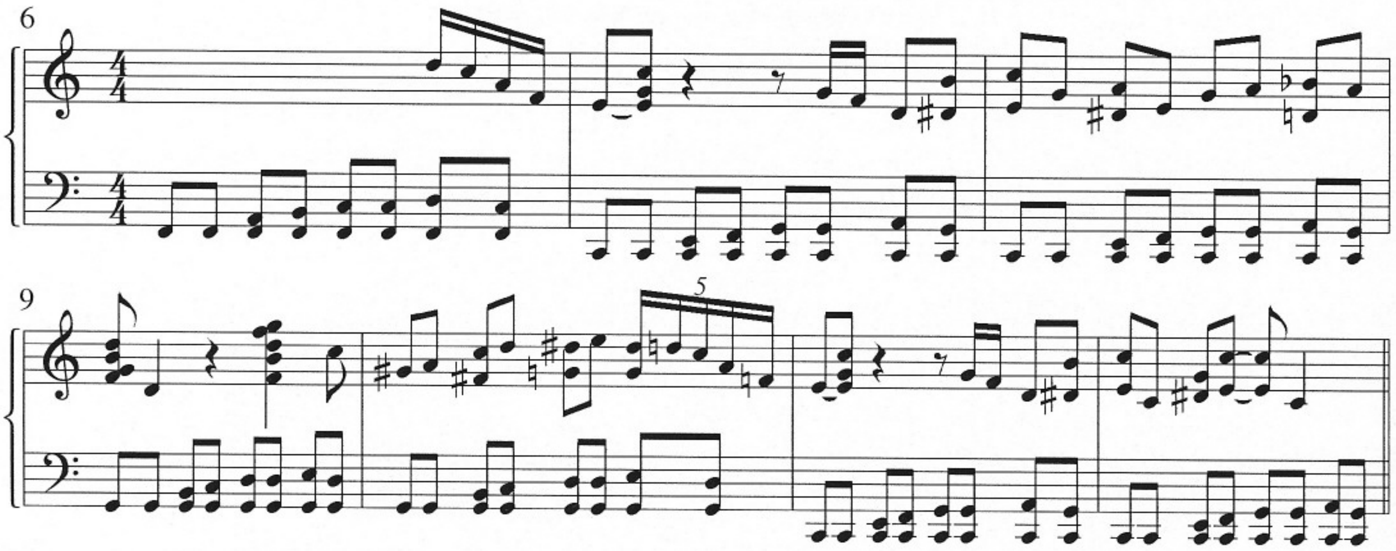

Figure C-12. Signature turnaround with prolog from *Monday Struggle* by Albert Ammons (1939).

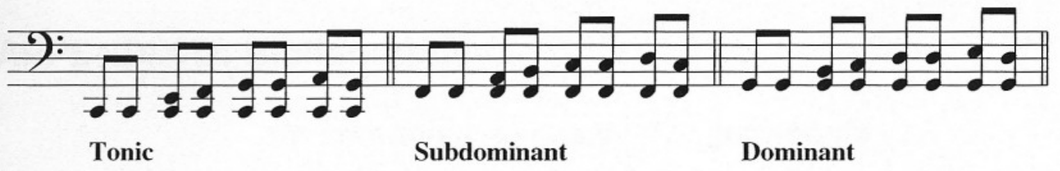

Figure C-13. Bass line from *Monday Struggle* by Albert Ammons (1939).

	Honky Tonk Train (1927)	Honky Tonk Train (1935)	Pinetop's Boogie Woogie (take 1)	Pinetop's Boogie Woogie (take 2)	Roll 'Em Pete	Monday Struggle
Artist	Meade (Lux) Lewis	Meade (Lux) Lewis	Clarence "Pinetop" Smith	Clarence "Pinetop" Smith	Pete Johnson & Joe Turner	Albert Ammons
Recording label	Paramount	Parlaphone	Brunswick/ Vocalion	Brunswick/ Vocalion	Vocalion	Solo Art
Date	December 1927, released in 1929	November 21, 1935	December 29, 1928	December 29, 1928	December 30, 1938	April 4, 1939
Available on CD	Meade Lux Lewis (1927-1939) (The Chronological Classics - Classics 722)	Meade Lux Lewis (1927-1939) (The Chronological Classics - Classics 722)	Boogie Woogie & Barrelhouse Piano - Volume 1 (1928-1932) (Document Records - DOCD-5102)	Boogie Woogie & Barrelhouse Piano - Volume 1 (1928-1932) (Document Records - DOCD-5102)	Pete Johnson (1938-1939) (The Chronological Classics - Classics 656)	Albert Ammons (1939-1946) (The Chronological Classics - Classics 927)
Key	G	G	C	C	C	C
Choruses	10	9	12	11	11	14
Introduction	2 bars	2 bars	6 bars	6 bars	4 bars	4 bars
1st chorus begins on bar	1	1	7	7	5	5
Breaks	None	None	3 (choruses 5, 8 & 11)	3 (choruses 5, 7 & 11)	None	4 (choruses 4, 11, 13 & 14)
Bar 10	Dominant	Dominant	Subdominant	Subdominant	Dominant	Dominant
Bar 2 substitutions	None	None	3 (choruses 2, 6 & 12)	2 (choruses 2, & 8)	3 (choruses 3, 8 & 10)	None
Signature turnarounds	9	8	3	2	6	12
Signature turnarounds with prologs	3 (choruses 2, 4 & 8)	2 (choruses 4 & 6)	None	None	5	8 (choruses 1, 3, 5-7 & 12-14)
Chordal choruses	1 (chorus 8)	2 (choruses 6 & 9)	5 (choruses 3, 4, 7, 9 & 10)	4 (choruses 4, 6, 9 & 10)	2 (choruses 3 & 8)	2 (choruses 4 & 11)

Table 1. Structural summary of six boogie woogies.

APPENDIX D: Bibliography

Instructional manuals—boogie woogie

Paparelli, Frank. *Boogie Woogie For Beginners: A New Piano Method.* New York: Leeds Music Corporation, 1943 (out of print).

Paparelli, Frank. *Boogie Woogie For Little Fingers.* New York: Leeds Music Corporation, 1945 (out of print).

Paparelli, Frank. *Leeds' Eight to the Bar: Boogie Woogie Piano Method Book in All Its Styles.* New York: Leeds Music Corporation, 1941 (out of print).

Pease, Sharon. *Boogie Woogie Fundamentals*. Chicago: Forster Music Publisher, 1945 (out of print).

Pease, Sharon. *Boogie Woogie Piano Styles No. 1.* Chicago: Forster Music Publisher, 1940 (out of print).

Pease, Sharon. *Boogie Woogie Piano Styles No. 2.* Chicago: Forster Music Publisher, 1943 (out of print).

Instructional manuals—blues, barrelhouse, rock, boogie

Blumenfeld, Aaron. *The Blues, Boogie and Barrelhouse Piano Workbook*. Katonah: Ekay Music, 1992.

Blumenfeld, Aaron. *How to Play Blues and Boogie Piano Styles*. Katonah: Ekay Music, 1995.

Gutcheon, Jeffrey. *Improvising Rock Piano*. New York: Amsco Publications, 1978.

Gutcheon, Jeffrey. *Teach Yourself Rock Piano*. New York: Amsco Publications, 1979.

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Kriss, Eric. *Six Blues-Roots Pianists.* New York: Oak Publications, 1973.

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Boogie Woogie Beat. Melville, New York: MCA Music, 1975.

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Five All Star Boogie Woogie Piano Solos. New York: Leeds Music Corporation, 1942 (out of print).

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Five Boogie Woogie Blues Piano Solos by Pine Top Smith. New York: Leeds Music Corporation, 1941 (out of print).

Five Boogie Woogie & Blues Solos by Jim Yancey. New York: Leeds Music Corporation, 1943 (out of print).

Five Boogie Woogie & Blues Solos by Sammy Price. New York: Leeds Music Corporation, 1943 (out of print).

Five Boogie Woogie Piano Solos by Albert Ammons. New York: Leeds Music Corporation, 1941 (out of print).

Five Boogie Woogie Piano Solos by Meade "Lux" Lewis. New York: Leeds Music Corporation, 1941 (out of print).

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Masters of Boogie Woogie (The Genius of Jazz Giants - Book 3). Miami: Warner Bros. Publications.

History—boogie woogie

Mauerer, H. J. (Compiled and edited by) *The Pete Johnson Story.* New York, Frankfurt/Main: U.S. and Europe Fund Raising Project for Pete Johnson, 1965 (out of print).

Page, Christopher I. *Boogie Woogie Stomp: Albert Ammons and His Music.* Cleveland: Northeast Ohio Jazz Society, 1997.

Silvester, Peter J. *A Left Hand Like God: A History of Boogie Woogie Piano.* New York: Da Capo Press, 1988 (out of print).

History—early jazz

Basie, Count and Murray, Albert. *Good Morning Blues: the Autobiography of Count Basie.* New York: Random House, 1985.

Berlin, Edward A. *Ragtime: A Musical and Cultural History*. Berkeley: University of California Press, 1980.

Hammond, John. *John Hammond on Record.* England: Penguin Books Ltd., 1977.

Megill, Donald D. and Demory, Richard S. *Introduction to Jazz History.* Upper Saddle River, NJ: Prentice Hall, 1996.

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Taylor, Billy. *Jazz Piano: History and Development.* Dubuque, Iowa: Wm. C. Brown Company Publishers, 1982.

Williams, Martin. ed. *The Smithsonian Collection of Classic Jazz.* Washington D.C.: Smithsonian Institution Press, 1987.

APPENDIX E: Selected Discography

This discography is by no means complete. It is merely a list of what we consider the most important boogie woogie CD's that are easily available at this date.

Classics (France)

This is a superb compilation of the most important recordings of the Boogie Woogie Trio. It also includes a lot of their non-boogie woogie recordings.

Albert Ammons (1936-1939)	Classics 715
Albert Ammons (1939-1946)	Classics 927
Meade Lux Lewis (1927-1939)	Classics 722
Meade Lux Lewis (1939-1941)	Classics 743
Meade Lux Lewis (1941-1944)	Classics 841
Pete Johnson (1938-1939)	Classics 656
Pete Johnson (1939-1941)	Classics 665
Pete Johnson (1944-1946)	Classics 933
Pete Johnson (1947-1949)	Classics 1110

Document Records (Austria)

The Document label performed a great service when it recently issued these CD's. They contain many high quality performances that have never before been available to the public. They also have excellent liner notes by Axel Zwingenberger and others.

Albert Ammons (1936-1946) Document DOCD-1008

Alternate takes, radio performances, unissued home recordings.

Boogie Woogie & Barrelhouse Piano-Vol. 1 (1928-1932) Document DOCD-5102

The complete recorded works of Pinetop Smith, Charles Avery, Freddie "Redd" Nicholson, "Jabo" Williams.

The Boogie Woogie Boys (1936-1941) Document BDCD-6046

Albert Ammons, Pete Johnson , Meade "Lux" Lewis. The Complete Library of Congress Recordings 1938. Film soundtrack 1941, bonus tracks: alternate takes 1936-1939.

One of our favorites! The highlights on this CD include a lengthy discussion about *Honky Tonk Train* by Meade Lux Lewis and a rare recording of one of Pete Johnson's best performances of *Roll 'Em Pete*.

Meade "Lux" Lewis (1939 - late 1940s) Document DOCD-5561

Alternate takes, live performances, soundies, etc.

Pete Johnson (1939-c.1947) Document DOCD-1009

Radio broadcasts, film soundtracks, alternate takes.

Pete Johnson - The St. Louis Parties (1954) Document DOCD-1017

The St. Louis Parties of July 30 and August 1, 1954.

Rare Live Cuts (Cafe Society 1939/Milwaukee 1943) Document DOCD-1003

Billie Holiday, Frankie Newton, Albert Ammons, Meade Lux Lewis, Pete Johnson, Joe Turner, Joe Williams.

The Unissued 1951 Yancey Wire Recordings Document DOCD-1007

Jimmy and Mama Yancey & guests recorded at the Yancey apartment by Phil Kiely and Dick Mushlitz, June 16, 1951.

Others

Boogie Woogie Stomp ASV CD AJA 5101

If you could only own one boogie woogie CD, this should be it. It contains the most important recordings of the Boogie Woogie Trio on one CD: *Boogie Woogie Stomp* by Albert Ammons, *Honky Tonk Train* by Meade Lux Lewis, *Roll 'Em Pete* by Pete Johnson and Joe Turner, *Boogie Woogie Prayer* Parts 1 and 2 by Ammons, Johnson, and Lewis, and *Pinetop's Boogie Woogie* by Pinetop Smith. Contains 20 other recordings by the Boogie Woogie Trio, Count Basie, Benny Goodman, Jay McShann, Tommy Dorsey, Jimmy Yancey, and others. Don't confuse this CD with the Delmark CD of the same name, below.

Boogie Woogie Stomp Delmark DD-705

The 1939 Hotel Sherman Recordings and the 1938 Frank Lyons Studio Recordings. Don't confuse this CD with the ASV CD of the same name, above.

Boogie Woogie Boys Magpie PY CD 21

If you could only own two boogie woogie CD's, they should be *Boogie Woogie Stomp* and this one. It contains many hard rockin' boogie woogies by the Boogie Woogie Trio. It includes hard-to-find versions of *Honky Tonk Train*. On the cut *Low-Down Dog* with Joe Turner, Pete Johnson plays a *Roll 'Em Pete* style right hand over a walking bass—dynamite! It includes solos, duets, and a trio. Some cuts are from the Spirituals to Swing concerts.

CD Tracks

Track	Description
1	Basic Bass Line
2	Monday Struggle Bass Line
3	Death Ray Boogie Bass Line
4	Roll 'Em Pete Bass Line
5	Rhythmic-Chord Ex. 1; Basic
6	Rhythmic-Chord Ex. 1; Monday Struggle
7	Rhythmic-Chord Ex. 1; Death Ray Boogie
8	Rhythmic-Chord Ex. 1; Roll 'Em Pete
9	Rhythmic-Chord Ex. 2; Basic
10	Rhythmic-Chord Ex. 2; Monday Struggle
11	Rhythmic-Chord Ex. 2; Death Ray Boogie
12	Rhythmic-Chord Ex. 2; Roll 'Em Pete
13	Rhythmic-Chord Ex. 3; Basic
14	Rhythmic-Chord Ex. 3; Monday Struggle
15	Rhythmic-Chord Ex. 3; Death Ray Boogie
16	Rhythmic-Chord Ex. 3; Roll 'Em Pete
17	Rhythmic-Chord Ex. 4; Basic
18	Rhythmic-Chord Ex. 4; Monday Struggle
19	Rhythmic-Chord Ex. 4; Death Ray Boogie
20	Rhythmic-Chord Ex. 4; Roll 'Em Pete
21	Rhythmic-Chord Ex. 5; Basic
22	Rhythmic-Chord Ex. 5; Monday Struggle
23	Rhythmic-Chord Ex. 5; Death Ray Boogie
24	Rhythmic-Chord Ex. 5; Roll 'Em Pete
25	Pickup-Putdown Ex. 1; Basic
26	Pickup-Putdown Ex. 1; Monday Struggle
27	Pickup-Putdown Ex. 1; Death Ray Boogie
28	Pickup-Putdown Ex. 1; Roll 'Em Pete
29	Pickup-Putdown Ex. 2; Basic
30	Pickup-Putdown Ex. 2; Monday Struggle
31	Pickup-Putdown Ex. 2; Death Ray Boogie
32	Pickup-Putdown Ex. 2; Roll 'Em Pete
33	Pickup-Putdown Ex. 3; Basic
34	Pickup-Putdown Ex. 3; Monday Struggle
35	Pickup-Putdown Ex. 3; Death Ray Boogie
36	Pickup-Putdown Ex. 3; Roll 'Em Pete
37	Pickup-Putdown Ex. 4; Basic
38	Pickup-Putdown Ex. 4; Monday Struggle
39	Pickup-Putdown Ex. 4; Death Ray Boogie
40	Pickup-Putdown Ex. 4; Roll 'Em Pete
41	Pickup-Putdown Ex. 5; Basic
42	Pickup-Putdown Ex. 5; Monday Struggle
43	Pickup-Putdown Ex. 5; Death Ray Boogie
44	Pickup-Putdown Ex. 5; Roll 'Em Pete
45	Two-Bar Figure Ex. 1; Basic
46	Two-Bar Figure Ex. 1; Monday Struggle
47	Two-Bar Figure Ex. 1; Death Ray Boogie
48	Two-Bar Figure Ex. 1; Roll 'Em Pete
49	Two-Bar Figure Ex. 2; Basic
50	Two-Bar Figure Ex. 2; Monday Struggle
51	Two-Bar Figure Ex. 2; Death Ray Boogie
52	Two-Bar Figure Ex. 2; Roll 'Em Pete
53	Two-Bar Figure Ex. 3; Basic
54	Two-Bar Figure Ex. 3; Monday Struggle
55	Two-Bar Figure Ex. 3; Death Ray Boogie
56	Two-Bar Figure Ex. 3; Roll 'Em Pete
57	Two-Bar Figure Ex. 4; Basic
58	Two-Bar Figure Ex. 4; Monday Struggle
59	Two-Bar Figure Ex. 4; Death Ray Boogie
60	Two-Bar Figure Ex. 4; Roll 'Em Pete
61	Two-Bar Figure Ex. 5; Basic
62	Two-Bar Figure Ex. 5; Monday Struggle
63	Two-Bar Figure Ex. 5; Death Ray Boogie
64	Two-Bar Figure Ex. 5; Roll 'Em Pete
65	Combination Ex. 1; Basic
66	Combination Ex. 1; Monday Struggle
67	Combination Ex. 1; Death Ray Boogie
68	Combination Ex. 1; Roll 'Em Pete
69	Combination Ex. 2
70	Combination Ex. 3
71	Combination Ex. 4
72	Combination Ex. 5
73	Combination Ex. 6
74	Combination Ex. 7
75	Combination Ex. 8
76	Combination Ex. 9
77	Turnaround Ex. 1; Basic
78	Turnaround Ex. 1; Monday Struggle
79	Turnaround Ex. 1; Death Ray Boogie
80	Turnaround Ex. 1; Roll 'Em Pete
81	Turnaround Ex. 2
82	Turnaround Ex. 3
83	Turnaround Ex. 4
84	Turnaround Ex. 5
85	Figures 9-1 through 9-5
86	Figures 10-1 through 10-5
87	Figures 11-1 through 11-5
88	Figures 12-1 through 12-13
89	Figures 13-1 through 13-7
90	Figures 15-1 through 15-3
91	Figures 16-1 through 16-6
92	*The Basic Boogie*